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# HAUSA

## SAYINGS & FOLK-LORE

WITH

A VOCABULARY OF NEW WORDS

COMPILED AND EDITED

BY

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5TH FUSILIERS

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## ABBREVIATIONS

adj.	= adjective.
cf.	= compare.
deriv.	= derivation.
e.g.	= for example.
gen.	= generally.
H. Dict.	= Robinson's <i>Hausa-English Dictionary</i> .
id.	= the same.
i.e.	= that is.
lit.	= literally.
pl.	= plural.
q.v.	= which see.
tr., intr.	= transitive, intransitive.

N.B.—(Sokoto), (Kano), (Zaria) refers to the dialect which uses the word.

The circumflex accent on an o indicates that it is pronounced almost as 'or' in 'order' or as 'awe'.

## INTRODUCTION

THIS little book claims to be nothing more than the contents, revised and classified, of a notebook in which between the years 1904 and 1910 Hausa words and phrases hitherto unpublished were noted down wherever heard during my stay in Northern Nigeria. They are published in the hope that students of Hausa may find them useful in the attainment of a more perfect knowledge both of the spoken language and of the native's mental and physical modes of recreation. Too much attention can hardly be paid to the proverbs, saws and riddles in current use. Properly used they add enormously to conversational effect, especially if introduced allusively. They illustrate better than any rules the idioms generally employed and the varying uses of such words as *magani*, *ubangiji*; while the importance of the part they play in the language as spoken may be gauged from the fact that while doubtless a large number have yet to be collected, over nine hundred, including those given here, have already been translated and the majority published. Of the words and phrases here set down the greater number were used by natives in or near the central provinces of Zaria and Bauchi who spoke the Zaria dialect. Recurrent instances of this local influence will be found in the use of the abbreviated forms *min* and *mas* for *mani*, to me, *masa*, to him, and in the tendency to labialize many of the consonants, e. g. *kami* for *kafi*, before; *izan* and *kazan* for *idan* and *kadan*, if; *sumanjia* for *sumangia*, branch, *dappi* for *dapgi*. This practice is heard with constantly increasing frequency as the Lower Niger is approached and the

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region of the Yoruba, Nupe, and other races in whose languages vowel-sounds predominate. Similarly the Sokoto dialect is more guttural than the Kano, and the Kano dialect than the Zaria. The more frequent use of the form *ke*, to be, in the northern territories affords a typical example.

Local pronunciation apart, it is hoped that the syntax and grammar used will be found to be as correct as the most enthusiastic purist could desire. The only exception to this, and an intentional one, is in the conjunction of a few words ending in *a*—and therefore presumably feminine—with masculine pronouns. Since, however, the list of known masculine words ending in *a* and of those which are double-gendered is a tentative one, and must grow with greater knowledge, it has been thought better to leave them as they were actually spoken than to attempt a rigid, and it may be mistaken conformity to a rule, the number of exceptions to which cannot yet be determined. Punctuation of the Hausa text has been sparingly used, and only when its absence might involve ambiguity or mistranslation.

The Vocabulary at the end is intended to be read with, and where necessary to correct or supplement, the revised edition of Robinson's *Hausa-English Dictionary*, in which all references not supplied here should be sought. Following the example in that work, words pronounced but not written with the double consonant have been printed in the Vocabulary with the reduplicated letter in brackets, while in the examples following them they appear as spelt in Hausa script. Since, however, a correct pronunciation of the spoken language is of more practical use than a knowledge of the written character, such words where they occur in the rest of the text have been written with the double consonant unbracketed, and, generally, as close a rendering of the sound of the spoken word has been given as was possible. Students are reminded that nothing but attentive listening, coupled with a use of the imitative faculty, will enable them to

pronounce even the simplest word correctly. The sound of *kai*, thou, for example, may be acquired only by identifying it not with any monosyllabic sound but with the disyllable, pronounced rapidly, of *ka-i*; that of *hau*, to mount, by pronouncing it as *ha-u*, not 'how'.

Sir Harry Johnstone, in his book on *British Central Africa* (p. 479), thinks that the archaic Bantu type of language must at some period of history have had relationship with Hausa, which he calls a connecting link between the Hamitic and the negro language groups. That this connexion undoubtedly exists will be seen by reference to the following list of Hausa words with their synonyms in the Bantu languages spoken by the tribes south-west of Lake Tanganyika, which are selected from the list given in the book mentioned above. A few Swahili synonyms are also added.

<i>English.</i>	<i>Hausa.</i>	<i>Bantu.</i>	<i>Tribe.</i>	<i>Swahili.</i>
man	mutum	muntu	Kiwemba of Itawa	mtu
meat	nama	inama	"	nyama
name	sunu	isina	"	jina
horse	doki	indokwe (donkey)	"	
eye	ido	idünso	Isi-nyixa	
monkey	biri	itumbiri	Ici-wandia	
pig	gursunu	nguruwe	Iki-nyikinsa	nguru
belly	tumbi	ntumbu	Ci-tonga	tumbo
ear	kune	kutu	"	
face	kumatu (cheeks)	kumaso	Ki-kese	
rain	rua	vua	Ci-tonga	mvua
to build	gina			jenga
ten	goma	cumi	Ci-tonga	kumi
bridge	kadarko			daraja
slave's halter	kangi			kongwa
thief	barao	mbara	Ci-nyanja	

From this it becomes increasingly probable that the migration of the ancestors of the present Hausa race took place from east to west, and that it formed part of a general dispersion from some point in Central Africa of the original Bantu stock. It is likely, too, that the absorption of Arabic words and words

derived from Arabic roots occurred before and during the early stages of this westward migration, when the languages affected were in a primitive and receptive state and Arabic influence strongly established in East and East Central Africa, as it was not at that time in the present home of the Hausa race. This inference, if accepted, disposes of any theory that would class Hausa among the Semitic languages, or trace the origin of the Hausa race in the north or north-west of Africa. It is likely, too, that a similar history should be attributed to the Songhay, Zaberma, Kanuri, and Bagarmi languages, and if only for this reason, a comparison between one or more of them with Hausa would be a welcome and valuable step towards the solution of a fascinating problem.

Alternative versions to the sayings numbered 3, 8, 26, 43, 61, 80, 107, 116, 128, 131, 140, 141, and riddle 19 have appeared in Merrick's *Hausa Proverbs*. A more than trivial difference in wording or the use of a word or idiom which seemed to deserve notice will justify, it is believed, their inclusion in these pages.

R. S. F.



## HAUSA SAYINGS AND FOLK-LORE

### HAUSA SAYINGS

1. *Kazan da rai da rabo, kazan babu rai rabo ya kare.*  
While there is life there is allotment (of good things); if  
no life allotment is over.  
Gather ye rosebuds while ye may.
2. *Gamma baba da Allah, en ya kia ka sa mashi sanda.*  
Join the master with God's name; if he refuses give him  
the stick.  
If gentle measures fail then try severer ones.  
*Don allah baba*, For God's sake, master! A common  
supplicatory phrase.
3. *Izan kana (da) zuchiar mai-rabu ya fi mikar hanu.*  
If you have a generous heart it is better (i.e. more pro-  
ductive of liberality) than the stretching out of the  
hand (to beg).
4. *Bako na ido ba na gan gari ba.*  
The stranger with eyes who does not see the town.  
The townsman, returning homewards and knowing where  
to look, will descry the town in the far distance.  
*Bako* means equally guest and stranger, a fact illustrative  
of the unsophisticated hospitality of the less civilized  
peoples.
5. *Holoko haderin kaka chidda tasa ba ta rua che ba.*  
The wind-gust at harvest time — its thunder does not  
mean rain.

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Idle fears.

A rain storm in December or January is rare, though thunder is sometimes heard.

This saying was heard sung in honour of a mallam, meaning, 'The heathen make much ado but are powerless against thee.'

### 6. Allah ya tsere gatari da noma sai fatainya.

God keep the axe away from farm-work; only the hoe (is needed).

To everything its appointed use; or, *Qu'est-ce qu'il fait dans cette galère?* Said of any bizarre or unsuitable combination.

### 7. Mai-abu ka chi da rana, barao sai da dere.

Owner of property, thou enjoyest it by day, but the thief only by night.

### 8. Gabbarua abin gari ne ba aba majema ba.

Acacia wood is a common article, one does not give it to the tanners (who can get it anywhere).

Said e.g. when deprecating thanks for a kind action.

The adjective 'common' cannot be expressed in Hausa except by periphrasis as *abin gari*, *abin dunia*. The latter is sometimes used in an artless evasion of a difficult question put by the inquiring European. For one seeking the origin of a custom the reply, *To, abin dunia de*, well, it's the way of the world, is hardly illuminating.

### 9. Taffia ya fi zamna ko kaya ka taka.

Walking is better than sitting shouldst thou light on a thorn.

Said e.g. to comfort a man in distress. 'You might be in worse plight.'

*Ya* masculine, agreeing with the idea rather than with the feminine word *taffia*.

10. Karre ya che da zaman banza gara lassar bura.  
The dog says 'than sit down in idleness better to "do something".'
11. Aikin banza samakon gaidan miḳiyi.  
Rising early to greet an enemy is a poor game.  
Throwing pearls before swine.
12. Ture zabo kwashe ƙwoi.  
Push off the guinea-fowl, (then) take the eggs.  
No reward without exertion. No omelette without breaking eggs.
13. Son mason woni koshin dawoinya.  
Loving one who loves another means disgust of courtship.
14. Allah wade baɗɗi ba rai.  
God curse next year if I'm not alive.  
Never mind the future if I'm not alive to enjoy it.  
Deprecating anxiety as to the future results of an action.  
'To-morrow can look after itself.'
15. Kamnar Muntaso a Dawano yara kan ƙamna ta banza.  
In love with Muntaso at Dawano—the young folk's affection is thrown away.  
Said e.g. of a wish unlikely to be realized.  
Mantaso was a notorious miser of Dawano, a village near Kano.  
Note characteristic use of *ta*, and the omission for rhythm's sake of the personal pronoun.
16. Kekeawar bazara dagga ƙofa akanganta.  
The good results of the early rain can be seen from the gateway.  
It is unnecessary to go further than the gate of the town to observe the growth of the crops growing round it.  
'Any one can see that with half an eye.' Of effects obviously bound to follow an action.

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17. Ko anchi birnin kura ba aba karre dilanchi.

Even if the hyenas' town is destroyed one does not send a dog in to trade (for the hyenas may return and attack him).

You won't catch me putting my head in the noose.  
'We have scotched the snake, not killed it.'

Enmity between the dog and the hyena is proverbial.

18. Saun giwa ya taka na raḡumi.

The elephant's tracks fall on the camel's (and obliterate them).

Of an object or person whose appearance puts all competitors in the shade.

19. En zamman dunia ya chuda ni en chude ka.

If life rubs me I will rub thee.

If I am fortunate in life you shall benefit by it.

*Chudawa*, massage, is very popular among the rich.

20. Kana duba na kamman maishekar aya.

Thou regardest me like one winnowing aya.

Of a man looking sideways at another.

All winnowing is by hand, the grain being tossed up and down to allow the wind to blow away the chaff, and the head averted while doing so to protect the eyes.

Unless *duba* is regarded as a noun (*yin* understood) and *na* as the suffixed possessive pronoun we should have expected *ni* after the verb, but the rule does not seem to be invariable in the colloquial.

21. Maihanḡuri ya kan daffa duchi, em ba ya chi ba ya sha romo.

The patient man will cook a stone, (and even) if he does not eat it he may drink the gravy (in which it was cooked).

Patience will bring some good result however unpromising the circumstances.

22. Sanin halli ya fi sanin kama.

Knowledge of character is better than knowledge of appearance.

23. Mutum da hallinsa ko ruan sama ba ya wankewa.

A man and his character—even rain cannot wash it off him.

For potential use *wankewa* see *Hausa Grammar*, p. 46.

It is not limited to the forms ending in *-uwa*.

24. En ka san hallin mutum ka sha maganin zamman da shi.

If thou knowest a man's character thou mayest safely live with him. (lit. hast drunk the medicine for living with him.)

25. En kana chin baure ber tonar chikkinsa, en ɗe kana tonawa ba ka sam abinchi ba.

If thou art eating a fig do not chew the core ; if, though, thou art chewing it thou wilt not find anything edible.

Moderation in all things.

Note abbreviated form of *samu*.

26. Rua ya chikka agora ya tsaya kurum, amma em ba ya chikka sai ya rikka motsi.

If the calabash is full of water it stands steady, but if not full it will only keep shaking.

Anger which finds outward expression is not so terrible as silent wrath. A quiet demeanour argues depth of feeling or determination.

27. Talauchi yi kan wa halinka kube.

Poverty plays the sheath to thy character.

Begging, with its importunacy and apparent greed, would ruin your reputation were it not for the poverty which excuses it and disarms criticism.  
v. *H. Dict.*, p. 130 a.

28. Em rana ba ta fadi ba kadda ka reni gudun kunkuru.

While the sun has not fallen despise not the pace of the tortoise.

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Don't count your chickens before they are hatched. The hare and the tortoise.

29. Waka guda ba ya ƙare niƙƙa.

One song will not finish a grinding.

Have patience.

Note transitive use of ƙare.

30. Domin wuya ka gaya, ba dom wuya ba agaya ba.

Because of trouble help is given ; if there were no trouble there would be no help.

31. Asan mutum kan chinikinsa ko na yin sata.

A man will be known in his own business whether he is dishonest.

Dishonesty need not be expected in a man who stands to lose by it.

32. Mai-yi da kansa ba ya yin ƙariyar chiwo.

A man will not feign illness over his own business.

Meaning same as No. 31.

33. Iska ta fura, mun ga suliar kaza.

The wind has blown, we have seen the chicken's 'rump'.

The cat is out of the bag.

34. Mun gaji da gafara sa, ƙafo mu ke so mu gani.

We are tired of 'ware bull!', it's the horn we want to see.

Enough of vague promises or pretences ; we want something more substantial.

*Gafara sa* is the regular cry used by those who drive cattle into the market for slaughter.

35. Kadangari abakin tulu akas ka akas tulu aber ka ka bata ruwa.

O lizard on the edge of the pot, smash thee smash the pot, leave thee thou spoilest the water !

On the horns of a dilemma.



*Kas* is an abbreviated form of *kasshe* to kill; cf. *en na kas mutum na kas wofi*, if I kill a man I kill nothing (part of a bori spirit's self-laudatory speech).

This saying was heard chanted in praise of a chief with the meaning, 'we are absolutely nonplussed at your extraordinary qualities.'

36. Bakkin karre abin sha rani akass ka ga farautar gobi aber ka maigari ya makamche.

O black dog that endures the heat of the dry season, if I kill you there is to-morrow's hunting, if I spare you the chief of the town will go blind.

Dogs are used in hunting, but the black ones are regarded as evil spirits that cause blindness. Compare our superstitions anent a black cat.

Meaning same as No. 35.

37. Abinda ya chi Doma ba zaaber Awai ba.

The thing which befalls Doma will not pass Awai by.

Said of any person whose fortunes are inseparably connected with another's, or of two or more results necessarily involved by a single event.

Doma and Awai are two villages lying very close together.

38. Abinda allah ba ya ba ka ko ka yin magani banza ne.

What God does not grant thee—though thou usest charms it is in vain.

39. Magirgira sun hanna asan yan bori.

They with (painted) eyebrows hinder the recognition of the true devil-dancers.

Said of any form of pretence or superficial likeness which is mistaken for reality.

Many women paint their faces and dance and affect the hysterical seizure in which the true bori dancer specializes.

40. En mutum za ya ba ka riga duba ta wuyansa.

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If a man is about to give thee a garment look at the one on his own back.

Don't believe in plausible assurances till you have examined their origin and probable worth.

41. Abin dunia minene? Sarikin pawa da keautar ƙafo.

A common thing, what is it? The head butcher giving a horn.

I.e. it's a trifle of no value, as a beast's horn to the butcher.

In answer to expressions of gratitude for a small kindness.

42. Aba mu ya ƙare ahannanmu ya ƙare, abin dunia ne.

Give it us and no matter, deny it us and no matter; it's a common thing.

Resignation when in doubt or disappointment.

43. Inda zamu mi ke sako?

To where we are bound of what use a message?

A go-between is not always desirable. 'If you want a thing done do it yourself.'

44. Wasa ina zua fada, leƙen garu na mi?

The performers are coming to the palace; of what use peeping over the wall?

*Wasa*, the play, performance. *Garu*, the town wall as opposed to *katanga* or *bango*, wall of a house.

Don't beat about the bush. Taking two bites at a cherry.

45. Abinda dunia ta gada sai woni ya rassa woni kan samu.

What the world bequeaths one must lack, another obtain.

46. Kowanda ba shi da raƙumi ya san chau.

Every one who has not a camel knows 'chau'.

Don't teach your grandmother. 'I'm not so foolish as that.'

*Chau* represents the exclamation used when driving camels.



47. Dengin zuma su ke, ba achinsu sai da wuta.

They are (like) a swarm of bees; only fire will worst them.

Of an obstinate or dilatory person.

48. Mutumen nan tara yi ke, bai chikka goma ba.

This man is nine, he is not quite ten.

Of an inadequate return or payment, or of anticipations only partly realized. The fly in the ointment.

*yi=ya; bai=ba ya.*

49. Fache lafiar woni domin taka.

Wish good luck to another for the sake of thy own.

50. Mai-uwa da murufu ba ya chin tuon gaya.

He who has his mother by with the fire-place will not eat ill-served food.

A friend at court.

*Murufu* is the circlet of three stones on which the cooking-pot rests. *Tuon gaya=tuo da ba mia*, meal without gravy, and so ill-served rather than raw, as the *tuo* could be cooked without the gravy which, however, makes it palatable.

51. Zaman da mai-akoi ko ranche ya ba ka ka samu.

If thou livest with him that hath, even a loan thou wilt obtain for thyself.

52. Kowa ya duba mashiggin bara, en damana yai sai ya bata.

Every one looks for the ford of the previous year; (so) when the wet season comes he is lost.

Allow for changes. Time does not stand still.

The sandy beds of the rivers are constantly shifting.

53. Kain bunsuru abin ba surki, sai ya babake en kwache abina.

A ram's head is a thing to give to a father-in-law; when it is tanned I will take back my own.

A ram's head, being of no use for anything, will be left

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untouched until tanned by the weather when it will be of at least some value.

Of a politic action, costing nothing at the time, and possibly advantageous hereafter.

The African father-in-law is as proverbially unpopular as the mother-in-law in Europe.

*Babake*, to grow black, tan (cf. *bakki*, black).

54. Furtumi rakka matan shanu.

A bullock following the cows.

Vain hopes.

*Matan* is plural; hence the masculine termination of the possessive.

55. Dan marekin giwa ya fi dangwale sai sarka.

The young elephant calf is too strong for a hobbling rope; chains are necessary.

The occasion calls for strong measures. 'The whole hog.'

56. Kissar akwiar daure ba ya sha rua ba ya chi chiawa ba.

What kills the tied-up goat is that he cannot drink water or eat grass.

Tantalus. Resentment of petty persecution. 'The deed itself may be natural or blameless, but hardly the attendant results.'

Note the alternative idiom to the use of the past participle—'The goat of tying' instead of 'the tied-up goat', *ḡauraren akwia*.

57. Jaki mai-chin kara na gaton darimi shi ba ya shiggo ba ya koma ba.

The donkey eating the stalk at the foot of the fence, he will not come in or go back.

Neither one thing nor the other: Indecision.

58. Mai-biḡḡa ya ber jin gajia.

The seeker (for his own lost property) feels no fatigue.

The power of self-interest.

59. Em ba kira mi ya chi gawaye, em babu yaƙi kanawa su koma gidɗa.

If there is to be no smelting how will the charcoal be used? if no war let the men of Kano return home.

Said e.g. to one who had taken payment and done nothing for it.

'The bargain's off.'

60. Tsintua ba sata ba, em mai-shi ya gani ka ba shi.

Finding is not theft; if the owner sees thee, give it up to him.

'I meant no harm.'

*Tsintua* (pron. sometimes *zintua* or *chintua*) is the verbal substantive of *tsina*. It has no connexion with *chi*, to eat.

61. Ran gini akeyin ƙani, ran haifua akeyenkan chibi.

On the day of building the lines are made (by the fingers in the mud), on the day of birth the navel is cut.

The past cannot be undone. The first steps are the most important.

62. Mai-bawa shi ke da beri, dengi sai su tayashi murna.

The slave-owner has the power of setting free; the relations only join in the rejoicing.

Every one has his peculiar duties and privileges.

For use of *dengi* and other collective nouns with the plural pronoun cf. No. 47.

63. Hanun woni mai-wuyar aro, em ba yai tsawo ba yai gajere, hanu bawan baki.

Another man's arm is troublesome to borrow, if it is not too long it is too short; the hand is the slave of the mouth.

You must stand on your own legs; outside assistance is never satisfactory.

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64. Hanu shi ke yin wohalla, ya samu ya ba baki.

It is the hand that has to labour; it gives what it gets to the mouth.

One must work to eat.

65. Da hanu akan san girma, ba yai fadda yi karre ba.

By the work of one's hand is greatness known; it does not squabble like a dog.

Hard work brings its own reward, without bickering or abuse of others.

For use of *yi*, like, v. *Hausa Grammar*, p. 143. 7.

66. Bakin da ya chi shi kan gode, wanda ba ya chi ba ko yai godia banza ne.

The mouth that has eaten says thank you; the one that has not eaten, though it thanks you, is not sincere.

Things strange or unexpected are to be distrusted.

67. Wasan da mai-hakƙori ba wajibi ba, ko ba deddi ya chize ka.

Play with a man with big teeth is unwise; before long he will bite you.

Do not play with fire.

68. Gichi hanna ratse.

The obstacle prevents the straight course.

One cannot always have one's own way. 'The fly in the ointment.'

*gichi*, lit. 'stretching out', as a log across the path.

69. Shingi karen gona, kowa yai shingi ya futa da ratse.

The fence shuts off the field; whoever makes a fence must cease going straight on (or he will run into it).

Meaning much the same as No. 68. Also, the remedy is obvious if you choose to apply it. You cannot have it both ways.

70. Ba-asbeni ya sei kuturu ya che, 'da kauri da daddewa, ko yatsa ba ya fitta ba.'

A man of Asben bought a leper and said, 'Stumpiness will last; not a finger has grown yet.'

The native of the Sudan which lies to the north of Northern Nigeria, known sometimes as *buzu* and sometimes as *ba-asbeni*, is to the Hausa the proverbial silly fellow. Here he is represented as mistaking the absence of fingers due to leprosy for deferred growth, and from that circumstance counting on a long life for the slave he has purchased.

'Appearances are deceptive.'

71. Kurđina ina chi: ba-abseni ya seyi şabulo.

'It's my own money I am spending', (like) the man of Asben who bought the soap.

The intended purchase was *dakua*, a sweetmeat made of *aia* grass, and resembling soap, for which it was mistaken. The simpleton begins to eat it and is told of his blunder, but continues eating rather than confess his stupidity.

The meaning is, 'I can do what I like with my own.'

72. Mai-gatari shi ke da gungume.

The man with the axe is the man with a stump.

There is a reason for everything. Drawing conclusions.

73. Akanber na zona domin na tsaye.

It is to stand up that one changes from sitting.

Meaning same as No. 72.

74. Ko mutua ta san ƙarfi, ko ta kasshe ba ta ɗauka ba.

Even death recognizes courage; though she slay she will not take that away.

The unique virtue of bravery.

75. Wanda yai nisa ba ya jin kirra.

He who is far off will not hear a call.

Of a man deaf to remonstrance or good advice.

For alternative version cf. Meyrick, p. 68.

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76. En gora ba yai tsiran komi ba yai tsiran igia.

If the calabash does not keep anything for use at least it does the string (by which it is suspended).

Everything, however humble, has some use.

The calabash such as that referred to is hung up in the roof.

77. Ber takaman da samun dengi, nemi naka.

Leave off boasting of what you get from your relations; try and earn something for yourself.

From this saying comes the nickname *nemi naka*.

78. Ban chi gashi ba, ber en amain gashi.

I did not swallow the hair, much less will I vomit it.

A reply to false accusations or assumptions.

79. Burum ta chi burum, kura ta chi barao.

Burum eats burum, the hyena devours a thief.

Set a thief to catch a thief, but often with the implication that from fellow sympathy he is unlikely to do so.

*Burum* has no definite meaning. The hyena is a proverbial thief.

80. Mutum ba ya sabawa da ɗan birri sandansa ya maki asamma.

A man will not be on intimate terms with a young monkey and his stick remain up aloft (if it catches in a tree).

I.e. The monkey will throw it down again for him.

The value of interest or friendship, even with one's inferior.

Note the frequentative sense conveyed by the verbal noun *sabawa*.

81. Allah wade ba yai komi da ɗan birri sai ya dadɗa masa kaurin wutsia, mai-gona tsere gonanka.

Cursing has no effect on a young monkey except to make his tail thicker; farmer look after thy crops!



Of situations when words are useless or even worse than useless and vigorous action is essential.

82. Dawa ba ta chi dan giwa.

The bush does not swallow up the young elephant.

The value of high rank, courage or strength.

83. Duchin da ke chikkin rua bai san anarana bai san anaiska ba.

The stone that is in the water knows not the sun is shining or the wind blowing.

Death or retirement from the world frees one from the changes and chances of life.

Note verbal use of the substantives *rana* and *iska*.

84. Ko biri ya karie ya hawo runhu.

Even if a monkey is disabled he will climb up a runhu tree.

Of exaggerated anticipations or depreciation. 'I wouldn't go as far as saying that.' Also, of old habits not easily shaken off.

*Runhu* is a small tree easy to climb.

85. Wukar da ba ta ber kube ta ber chinya?

Will the knife that spares not the sheath spare the thigh?

Logical inference.

86. Garkamin wandon ƙarfi kubaka na itache mazargin ɗan biɗɗa yaro ina son ado ba dama.

The warrior with metal trousers, waist-band of wood and trouser-cord of iron—that a boy should covet outward display is not fitting.

A boy desirous of personal splendour is likened to an absurd incongruity.

87. Gayan makafo mai-nishi ka sha gari.

Helping a blind man—do but grunt and thou wilt drink meal.

The blind man cannot see if you are really working, so

you have but to grunt as if doing severe manual labour to deceive him and earn his pay.

A reply e.g. to one who boasts unduly of a small achievement.

88. Kowa ya che a wutar ƙara ya kwana shi ya kwana ba ya berchi ba.

Whoever says he will lie by a fire of cornstalks will lie but he will not sleep.

A fire of cornstalks would need constant attention.

Distrust of boasting or of plausible assurances which mean little or nothing.

89. Da ba yain chiwon shekara don ya ga fari ya che ya warke.

The freeman does not bear a year's illness and then because he sees white say he is cured.

Shrouds and mourning garments are white. The sight of one, however, will not scare the freeman into an untruth. He at least, whatever the low-born serf may do, will meet his fate with dignity.

'That is a poor explanation, or silly reason, for your conduct.'

90. Dan bakaru ba hawar magabbata ba, baban da ba ya jin kumiar hawarka ba kai ba ka jin kumiar yershe shi.

O donkey, who art not for great men to ride on, him who is not ashamed to mount thee thou art ashamed to throw.

If you condescend to your inferiors you cannot expect respectful treatment.

*Dan bakaru*, or *bukuru*, a synonym for a donkey.

91. Sa kai ya fi bauta chiwo.

Putting yourself (to work) is worse than slavery (when you are compelled).

A significant saying illustrating the dislike for and contempt of manual labour.



92. Ranan yenka ða ya dauka dangana.

On the day of execution the freeman is calm and patient.

*Noblesse oblige.*

93. Tsegumi da ðađi, en ya fitta da kumia.

Deceit is a pleasant game, (but) if it is exposed there is shame.

94. Ya ta son raha, ubanta ya hanna, em ba sheggen uba ba wa kan hanna ta raka.

The sister wished to boast ; her father stopped her ; if he had not been the natural father the brother would have stopped her boasting.

A brother is the usual person to check a sister's self-advertisement, but as the father is doing it there must be some special reason.

Of suspicious circumstances or behaviour pointing to certain inferences.

*Ya*, elder sister, and *wa*, elder brother, are often used in the more general sense of sister and brother.

95. Kora da halli ya fi tashi fitta.

Driving (a man) away by one's general bearing is better than (saying) 'Rise and go'.

The better class of native dislikes telling home truths or making a scene of any kind. If a disagreeable fact has to be conveyed he will do it if possible by an intermediary or by innuendo.

96. Da faran noma da saren yabainya ?

Do the first ploughing and the reaping of the early corn come together ?

More haste, less speed. *Surtout pas trop de zèle.*

97. Jan baki ba maita ba.

A red mouth does not necessarily mean magic powers.

Do not be misled by appearances. Every conjuror paints his face, but every painted face does not mean a conjuror.

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98. En ka ga godia a fadama akaɗamreta da surdi ubangijinta ta yer.  
If thou seest a mare in the marsh saddled (be sure) she has thrown her master.  
We can draw our own conclusions.
99. Tsia mai-tada tsofon bashi.  
Poverty that recalls the old loan.  
When a man is in financial straits he will remind you of real or imaginary services that he has rendered you in the past.  
A man in difficulties will not stop at trifles.
100. Yara ku ber kissan jemagi, maganin mache kurɗi.  
O boys, stop killing bats, what wins a girl is money.  
If you want to attain your object you must go the right way about it and not waste time doing something which may be easier but is ineffective for your purpose.
101. Sarikin yawa ya fi sarikin ƙarfi.  
The king of numbers is more than the king of strength.  
Numbers tell. The big battalions win. An Arabic proverb.
102. En ka sami rijia da ba guga da mi za ka sha sai da sandan alƙaweli?  
If thou findest a well with no bucket how wilt thou drink save with the staff of friendship?  
A saying anent courting. The well is the lady; the bucket the intermediary.
103. Ƙuda da ƙwodai daɗai ba dangana ba.  
The wanton fly never waits patiently.  
Unrestrained passion.
104. Kowane allazi da nashi amanuu, kowane bakin wuta da nashi hayaki.  
Every man his own friend, every flame its own smoke.  
*Allazi*, a corruption of the Arabic masculine pronoun



## 28 HAUSA SAYINGS AND FOLK-LORE

111. Maraki ba abokin taffia ba, za ya koma baya.  
Who complies (with a request to see one on the way) will not be a travelling companion; he will turn back.  
Don't expect too much. Prepare for the inevitable.  
Building castles in the air.  
To accompany a guest a little way on his journey is a common formal courtesy.
112. Agola mai-wiyar ban nama, ko ambashi tsoka sai ya che ƙasshi.  
The stepchild is a difficult person to give meat to; if one gives him a piece he will call it a bone.  
Stepchildren are apt to grumble and complain to their parents.
113. En ka hanna mutum ɗakin kwana da safe za ka ganshi.  
Even if thou refusest a man a night's lodging thou wilt see him (again) in the morning.  
The deed is not irreparable. Hard words break no bones.
114. Za ta ta iske mu, je mu.  
She is bound thither to meet us, come along!  
The 'coming on' disposition.
115. Yaƙin rua ya chima sakainya, taffia babu waiwaia.  
The *mêlée* of waters has swallowed up the shard — a journey with no returning.  
No use fighting against the inevitable. No need for worry, you're bound to win with everything in your favour.
116. Fura tagari tana ragaya.  
Good fura is hung up (in the roof).  
A respectable girl stays at home.
117. Dan duchin niƙƙa mai-gogen uwa zuchia kullum safe.  
The small grindstone that is always rubbing against its mother's heart of a morning.  
Of undutiful or mischievous children whose behaviour grieves their parents.

The 'mother' is the larger nether grindstone on which the upper stone revolves.

118. Chin wake na yara kumburen chikki na mainya.

The children eat the beans, their elders bear the swelling. Of children's quarrels or escapades which involve their parents. For the opposite see 'The fathers have eaten sour grapes and the children's teeth are set on edge' (Ezekiel and Jeremiah).

119. Dukiarka wuri ta fi ta uba ta fi ta uwa zambar dubu.

One cowry of thine own is better than thy father's or mother's million.

A poor thing, but mine own.

120. Ba asan mai-chin tuo sai mia ya kare.

The glutton for food is not known till the gravy is finished.

121. Farin wata rakka wawa, kana rakka yaro ba ka komo da shi ba.

O new moon accompany the fool; if thou goest with the boy thou wilt not return with him!

The fool will not like staying out in the dark, but the boy will enjoy himself in the town.

122. En ka ji 'ara min' yaro ne, baba en yai dere ya che 'sai gobi'.

If thou hearest 'bear me company' it is a boy; a man when it is night says 'until to-morrow'.

A boy will be afraid of going home alone in the dark.

*Ara min*, abbreviation for *arakka mani*.

123. Kowa ya kōne rumbunsa ya san enda toka ta ke kurđi.

Whoever burns his granary knows where the ashes will bring him money.

He knows what he is about.

124. Mutum ya yin aẓumi wata fudu ya yin kurkure da maḍachi?

Does a man fast for four months to rinse his mouth with gall? i. e. he will either continue fasting or break it by eating something more palatable.

Of a man represented as having relapsed after years of pious living, or as falling ill on the day of arrival after a long journey in good health.

125. Ina so ka yi mani 'ḍinyar makafo ta nuna ahanunsa'.

I want you to do for me 'the blind man's plum that ripened in his hand'.

A blind man was promised a plum by a friend as soon as it should ripen. To which he replied, 'give it to me now; it can ripen in my hand.'

A bird in the hand is worth two in the bush.

126. En sarki ya che bakki mu che kirin, en ya che fari sai mu che kul.

If the king says 'black' we say 'very'; if he says 'white' we say 'absolutely'.

Deference to one's superiors, right or wrong.

Note *fari kul* instead of the more usual *fari fat*.

127. Kowa ya kɔna ba shi taran kauri.

Whoever is burnt does not grumble at the smell.

Accept the consequences of your own actions. Blind to one's own faults.

128. Zakara } a rataya ba { ya } iya { chara.  
Kaza } { ta } { koto.

A cock tied up cannot crow, nor a hen peck.

It's not my fault; I am not a free agent.

Note method of expressing a past participle. *Kaza marataya* is another way.

129. Da suya da daffua da kyapa duk labarin wuta su ke ji, gasshi shi ya ga wuta kirikiri.

Frying and boiling and parching they all hear the news of the fire, but roasting sees the fire face to face.



In allusion to the fact that in roasting alone is the food placed actually in the flame.

130. Yawan rai maganin aloba.

Long life is the charm against fatal illness.

Said e. g. when two men meet in good health after a long interval, or in recalling a long period of time passed.

131. Da sanu akesabo, sabo turiken wawa.

Familiarity grows by degrees; it is the haven of the fool.

Lit. : by slow means one grows accustomed (to people or surroundings); being accustomed (to a thing) is the cattle-pen of the fool.

The fool stays in surroundings to which he is used but is shy with strangers.

This saying, like many others, is often sung by carriers when momentarily raising their loads from off their heads.

132. Turumin dakkar goro andakka dusa.

The mortar for pounding kolos has been used to pound husks.

Throwing pearls before swine. Using a thing for an unworthy or improper purpose.

133. Kaya dayawa maganin barao.

Great possessions are the remedy against the thief.

134. Da abashi dubu gobi gouma deri yanzu.

Than give him a thousand (cowries) to-morrow better a hundred now.

The danger of delay. 'Have done with it now; things may be worse later.'

Heard sung in honour of a chief with the meaning, 'We had better make our peace with him while we can.'

135. Maaiki ba shi da laifi, em ba ya samu riga ba ba adukansa.

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An envoy cannot do wrong ; even if he has no coat he is not beaten.

Mahomet as the messenger of God made the envoy's person for ever sacred.

136. Yaƙin rufe kwando.

A treacherous war.

The intending assailants lull their opponents into security by expressions of peace, e. g. *rufe kwandonku*, close your baskets, we do not want to pillage them, and then attack them unexpectedly.

137. Hanu da hanu chinikin makafo.

From hand to hand is the way a blind man effects a bargain.

Unable to see he demands immediate payment or delivery of the goods bought rather than trust you to return later.

138. Mai-geme mai-gaskia.

A bearded man is a truthful one.

A beard is considered the hall-mark of respectability and wisdom.

139. Solja ƙarfin turawa.

The soldier is the white men's strength.

140. Adosa zua rafi wota rana ayi beri.

Push on to the river—another day it will be left.

Deprecating excessive zeal, covetousness, or ambition.

141. Ko giwa ta rama ta fi kwando goma.

Though the giwa be shrunken, it is more than ten baskets.

*Giwa*, a large kind of basket. There is no allusion to *giwa*, elephant, as is seen by the gender.

Even so, it will be a difficult task. It's true he has failed, but I still believe in him.

I'd like to do it, but the price is too high.



142. Fure nagari daɗin ƙamshi ya ƙare.  
A beautiful flower—the scent will die.  
All good things come to an end.
143. Şautar biri kasshi a môda.  
A monkey's (idea of) cleanliness—dirt in the scoop!  
Low ideals.  
*Sauta, sabta*, clean, dapper.
144. Katangar gishiri kowa ya jingina ya sha daɗi.  
A slab of salt—whoever handles it tastes pleasure.  
Of a pleasing manner or attractive personality.
145. Ruan daɗi maganin kishi.  
The water of pleasure is the medicine against envy.  
Generosity to others stifles envy.
146. Dukar rua ba ta hanna gwarje ammonsar ba.  
The beating of the rain does not prevent the bell ringing.  
Virtue will manifest itself in all circumstances.
147. Allah ya rufi asirinmu inda ƙasshi ya rufi asirin burgo,  
inda tsoka ta rufi asirin ƙasshi, inda fata ta rufi asirin  
tsoka.  
God cover our souls as the bone covers the marrow, as  
the flesh covers the bone, as the skin covers the flesh.  
*Allah ya rufi asirinka*, God shield thy inner life, a salu-  
tation suitable for a man to his superior.
148. Aikin banza sai karre, karre da ya ga ba anfani sai ya beri.  
A useless task is only fit for a dog, and the dog when he  
sees it is useless will leave it.  
Don't waste time over a thing like that.
149. Aiki mai-koran bako, ɗan gari ya saba.  
Work that drives away the stranger—the townsman is  
used to it.  
A man who is used to a particular kind of work will not  
find it difficult or tedious.  
Often sung while hoeing or digging.

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150. Alkauli da sheggia andaure ta kwanche.

A troth with a hussy is broken as soon as plighted.

Often sung.

151. Gobara dagga kogi magani ne ta allah.

A fire on a river—the remedy is with God.

Nothing can prevent that; it's beyond human powers.

*Ta* should be regarded as a preposition. With *yi*, to do,  
it is in common use.

## PHRASES

The following are complimentary phrases (*taiki*), spoken, sung, or played on the drum or the reed-pipe (*algaita*). They are usually laudatory of the person to whom they are addressed, but some are employed with a view to ridicule.

It must be understood that any of the foregoing sayings might be used as the *taiki* of a particular person if considered appropriate. The following are some that have actually been heard. Of these many, as will be seen, could only be used as personal eulogies or expressions of abuse as the case may be, and obviously have no inner or secondary meaning. Others, on the contrary, might have been included in the list just given.

1. To a man who had enlisted as a soldier and risen to a position of trust :  
 Gara ya chi tukunia, doile mai-gora ya rataya bissa.  
 The white ants have eaten the pot; the man with a calabash must certainly hang *it* up.  
 Or the ants will make even shorter work of it.  
 His English masters treat him well; how much more should we, humble folk, pay him respect?
2. To a boy employed as a European's servant :  
 Bako da kurɗi ya fi ɗan gari.  
 The rich stranger is greater than the town native.  
 The boy was not a local one and was therefore as much a 'stranger' as his master.
3. To another native servant :  
 Mai-rabu ya samu, hasada banza che.  
 The generous one has abundance, envy is of no avail.
4. To a mallam :  
 Gudunmuwar allah ta fi mai-kwori har bablansu na doki.

The help of God is more than the bowman, yea more than the chief on his horse.

To encourage him in his duties as warrior or missionary.

5. To a mallam of Zaria, a 'slave' of the Emir :

Ba ka da dame ba mallam, ba ka da dame ba, ba dom mai-jimina yai amana ba dan dashira da ya yenkeshi.

Thou permittest none to vex thee, O mallam ; had 'the ostrich man' not been friendly the son of Dashira would have slain him.

*Ina da dame*, I have, i. e. suffer, bullying.

'The ostrich man', Captain Abadie, first Resident at Zaria, who kept a tame ostrich.

The mallam's father was one Dashira.

6. To the same :

Ba ya tabba salla ba, ko da rana ba ya tabba wankan ido ba.

He never prays ; even in the daytime he never washes his face.

It would seem strange to praise a man for omitting prayer and the ceremonial ablutions before prayer (to wash the face = *wanka ido*, never *fuska*).

The idea is that the mallam is so powerful that he can afford to dispense with the religious rites necessary to support ordinary men, and that not only at night, when perhaps the abstention might be unobserved, but even by day (*ko da rana*), when it must be noticeable to all.

7. To an emir :

Allah ya deddi rainka sariki, allah ya jika iyaye da kaka.  
God prolong thy life, O king, God have mercy on thy parents and grandparents.

Alternately sung and played on the *algaita* pipe.

*Kaka*, more correctly *kakani*.

8. To an ex-emir of Bauchi, Northern Nigeria, who was deposed by the English and died at Illorin in Southern Nigeria :  
Omaru sanda na allah, Omaru sanda na allah, mai-zabgai mai-kare dengi.  
Omaru, staff of God, who hast the arrow poison that slays families.
9. To the son of Mamuda (Jato), chief of Ningi, Bauchi Province :  
Babua dan jato sanu dere mai-ban tsoro babua dan jato  
burga burga dan jato.  
Babua, son of Jato, hail terrifying night ! Babua, son of Jato, most redoubtable son of Jato !
10. To the same :  
Burga burga dan jato maida gari toka.  
Fearful and terrible son of Jato who turns a town into ashes !
11. To the same :  
Mai-gidda kawo rago, kaddan ka ki kawowa ayenkeka,  
ba dom achi nama ba, domin azubda jinin kete.  
Householder, bring forth the ram ! If thou wilt not bring it thou wilt be slain, not for the sake of eating the flesh but for the shedding of the blood of wickedness (or slaughter).
12. To Hassan, a former emir of Bauchi :  
Na mallam baba, mai-hanḡurin zammanda mutane hassan.  
Son of mallam Baba, kindly neighbour, Hassan !
13. To the same :  
Yai hawar darom hassan kamin ya sauko da wuya.  
He made the ascent to Darom did Hassan before he dismounted painfully.  
A derisive celebration of an expedition against a pagan hill-tribe in Bauchi Province which the emir was compelled by the authorities to accompany.

14. To a nobleman—the Ajia or keeper of the treasure—in Bauchi:

Anarua, taffi sanu dan hawau.

It is raining; go slowly, son of Hawau!

15. To Kwasau, an ex-emir of Zaria (Bornuese dynasty) who was deposed by the English and died at Lokoja:

Mahama saka<sup>1</sup> dadi, mahama yenagi yenaga,<sup>2</sup> mahama katangan gishiri kowa ya jingina ya sha dadi, ko ka kin mutum ka ba shi dubu, ka kia jinin funtu em ba ka sam riga ba ka yenkeshi,<sup>3</sup> mahama birgiman hankaka yaro ber ganin ka ga fari ka ga bakki,<sup>4</sup> mahama ruan dadi maganin kishi, mahama garkamin wandon karfi kubaka na itache mazargen dan bidɗa yaro na son ado ba dama,<sup>5</sup> mahama ganwa da azurfa tar gabban mai-doki, talala mai-kaman saki,<sup>6</sup> na audu gayarka allah, na audu gudunmuwar allah wodda ta fi na-kwori har ubansa mai-doki, masaba na audu, gishirin kakanda ga zaki ga tsami,<sup>7</sup> na audu rana kin ki duba rene,<sup>8</sup> haderin kassa maganin mai-kabiddo,<sup>9</sup> jan gaton giwa maganin hakin tsayi,<sup>10</sup> ahantsi ka leka giddan kowa, dukar rua ba ya hanna gwarji ammons ba,<sup>11</sup>

<sup>1</sup> A secondary form of *sa*, to cause, to be distinguished from *sakka*, to put down.

<sup>2</sup> Meaning uncertain.

<sup>3</sup> i.e. you will do just what you think good and not otherwise.

<sup>4</sup> The *hankaka* crow has a broad white band on a body otherwise black. The white shows intermittently during its flight. The meaning is much the same as the two previous sentences, i.e. one must not expect consistency in such a grand old autocrat.

<sup>5</sup> i.e. how should humble folk like us imitate his splendour?

<sup>6</sup> i.e. we ought positively to enjoy ill treatment from so great a man.

<sup>7</sup> i.e. we must bear with his will whatever it be.

<sup>8</sup> i.e. he is as overpowering as the sun that shines clear and dazzling in the sky.

<sup>9</sup> v. Vocabulary.

<sup>10</sup> i.e. by trampling it down, as you trample on your enemies.

<sup>11</sup> v. Saying 146. Meaning 'no efforts of ours will curb his will'.



bambamin giginia kana chikka yaro gabba,<sup>1</sup> bakkan dafara kamin ka kariye ansha wuya.<sup>2</sup>

Mahama causer of happiness, Mahama *yenagi yenaga*, Mahama slab of salt who handles it tastes pleasure—though thou hatest a man thou givest him a thousand cowries—thou hatest a naked man's blood but if thou dost not get his garment thou slayest him—Mahama the rolling flight of the crow, O boy cease gazing and seeing first white then black—Mahama, the water of happiness is the cure for jealousy—Mahama, the warrior with metal trousers, waistband of wood and trouser cord a dan bidda that a boy should covet display is unseemly—Mahama, the wall of silver that reaches the breast of the horseman—the tying up that is like releasing—son of Audu thy help (is) God—son of Audu, the support of God which is more than the man with the quiver, yea more than his chief on his horse—hammer of Audu—salt of Kakanda that is both sweet and bitter—son of Audu, O sun thou dost not look askance and slightingly—storm on the land, medicine for man with the mat-cover—elephant with the red loins, medicine for the standing grass, with thy trunk thou spiest into every man's house—the beating of the rain does not stop the jingling of the bell—swelling of the palm-stem that fills the embrace of the (climbing) boy—black dafara tree there is labour before thou breakest.

<sup>1</sup> v. Vocabulary. Meaning 'he is as formidable to his foes as the swelling in the *deleb* palm is to any one trying to swarm up it'.

<sup>2</sup> The *dafara* is a very tough climbing plant. Meaning the same as the previous sentence.

It is amusing to listen to these long-winded praises shouted by professional sycophants at the top of their voices. The best ones seem to have no limit to their stock of panegyrics.

Kwasau was reigning emir of Zaria when the English occupied the country. He made himself emir by a *coup d'état* carried out despite the presence of the waziri of Sokoto, sent to appoint a new emir from the Katse-nawa clan. It was a step in the growing independence of Sokoto for long shown by the emirs of Kano and Zaria.





## SENTENCES

The following are sentences descriptive of the nature or habits of the various things to which they refer. The great majority of the animals and birds well known to the native, as well as a multitude of objects in common use, have each such an appropriate phrase (*kirari*) which belongs to it alone, and this quite apart from any adaptation of it for the purpose of illustration or covert reference to persons or things. By the simple question *abinna da kirari ko*, has this thing a *kirari*? it is possible to add almost indefinitely to one's list of these phrases, and at the same time to learn much of the native's idiom and ways of thought. The identification of animals, &c., is again often assisted by a knowledge of their *kirari*.

## 1. Chacha.

Chacha kullun na abada jarominki atoka ya kwana.

Perpetual gambling—the champion at thee will sleep in ashes.

He will lose everything, even his mat, one day.

*Kullun* = *kullum* with the *m* elided before another *n*.

## 2. Truth.

Gaskia wuyar faḍḍi gareta, na faḍḍi ka ba ni takalmi en gudu.

Truth is hard to tell: I have told it; give me my sandals; I will be off.

## 3. Fever.

Zazzabi hanna kwana, ko ba ya kasshe ya hanna kwana.

Fever that prevents sleeping—if it does not kill you it prevents sleeping.

This is occasionally said with the meaning, 'It's not irreparable, but it's very annoying.'

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### 4. An elephant trap.

Turiken ƙassa maɗauren giwa.

Pen in the ground that catches the elephant.

### 5. A town.

Jemaa ta adamu arahanki rua, dagga gareki marhaba ta  
ƙare sai kawon kai.

Jemaa (town) of Adamu, thy cheapness (i. e. the only  
thing cheap in thee) is rain ; beyond thee welcome is  
at an end, there is only head-carrying.

Jemaa, a town in Nassarawa Province, Northern Nigeria,  
stands in a very rainy locality with various head-hunt-  
ing pagan tribes round it. It was founded by one  
Adamu from Zaria.

### 6. The hanurua nut.

Hanurua ya sha rabo na gwanda.

The hanurua nut has borne the parting with Gwanja.

This edible nut is not unlike the kola nut, but is not so  
highly valued. Gwanja or Gwanda is the name of the  
district where both kinds are cultivated.

### 7. The butterfly.

Ƙilikili litafin allah mallam bude litafinka.

Butterfly, God's book—mallam, open thy book.

v. *Dict.*, p. 146 a.

### 8. A kind of bird-snare.

Ashuta mai-hanna ratse.

Bird-snare that prevents passage.

### 9. Another kind of snare.

Ƙafitto ka sha dari, en ka tsaya ka chi mushe.

Kafitto, thou feelest the cold, (but) if thou waitest thou  
wilt catch the prey.

*Mushe*, a dead body.

10. The termite (white ant).  
Lalachewan gara ya fukafike.  
The lazy white ant has grown wings.  
At a certain period the white ant's nest will be found full of the winged species.
11. Timjeri.  
Gekau ka fi aikin mallam, dagga sasako sai tono.  
Gekau thou art beyond the mallam's skill, the only remedy is peeling and stripping (of medicinal bark).
12. A tree.  
Chedia dagga masar tofo rani da damana.  
Chedia tree from Egypt that blooms winter and summer.  
This *kirari* is sometimes used in reference to a man continuously prosperous.
13. The Senegal magpie.  
Charki dirra mainya.  
Piapiac that alights on great ones.  
In allusion to its habit of feeding on the backs of sheep and cattle.
14. A snake-catching bird.  
Selbi mai-ƙazaman chima.  
Selbi the dirty feeder.  
Snakes as food are regarded by the Hausa with aversion.
15. A kola nut.  
Goro sandan arziki.  
Kola nut, staff of good fortune.
16. The night heron.  
Tuji dan baban sheka.  
Tuji of the big nest.  
This bird builds a nest of enormous size.

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17. A large stork.  
Kwasakwasa mai-bata rua.  
Kwasakwasa, disturber of the water.
18. The bataleur eagle.  
Gagafa mai-chin rai.  
Gagafa, destroyer of life.
19. A climbing plant.  
Garafuni gamma danga.  
Garafuni that completes the fence.  
This plant, with its curious orange-red fleshy flower, is frequently seen growing along the grass fences that divide compounds.
20. A thorny tree.  
Kwonderiya mugun itache biri na ganinka ina kwana akass.  
Kwonderia, bad tree! the monkey sees thee and sleeps on the ground.
21. A tree that has no visible leaves.  
Karia ba ta yaya sai fure.  
The karia tree bears naught but flowers.
22. A species of soft grass.  
Na magaji kiaswa sai doki.  
Kiaswa for the tired man, else for horses.  
Of no use except to lie upon or to feed horses.
23. A thorny plant that grows near water.  
Kardaji hanna wonkan gefe.  
Kardaji, that prevents bathing at the water's edge.
24. Dauro.  
Dagara mahaukachen hatsi.  
Dauro, spoilt wheat.  
*Dauro* or *dagara* is not, like wheat, good to eat alone, unless mixed with some saltish substance such as natron or ashes. *mahaukache*, literally 'mad'.

25. Cassava.

Jato itachen pirauna kowa ya yi ka ya ki dengi.

Jato, plant of Pirauna, whoever works at thee neglects his relations.

Cassava, *rogo*, is a plant which requires engrossing attention to cultivate. *Pirauna* is the name of a district where it is largely grown.

26. The same.

Ka ki wurin dadi dan dada.

Thou refusest good ground, son of Dada.

Cassava does well in rough soil.

*Dada*, a feminine proper name.

27. The cultivator of cassava.

Mai-malfa na kin sanu.

Man with the straw hat who refusest 'good morning'.

v. 25. The hat is worn while working in the sun.

28. A tough deep-rooted grass.

Tuji ka fi noman zone.

Tuji, thou defiest lazy hoeing.

*Noman zone*, literally, hoeing from a sitting position.

29. A bachelor.

Nik̄ka dakka mafalkin goro.

Of grinding and pounding are the bachelor's dreams.

With no wife he is preoccupied with duties that are properly a woman's.

30. A kind of saddle.

Bukuru mugun surdi kana daka ka chi bayar doki.

Bukuru, cruel saddle, when in place thou hurtest the horse's back.

*Bukuru* or *bakuru*, v. Proverb 90. Note here and elsewhere the manifold uses of *chi*.

*Kana daka*, cf. our expression 'push home'.

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31. A thing neither 'clean' (*halal*) nor 'unclean' (*haram*).  
 Chin ki banza ber ki banza.  
 Eat thee no matter--leave thee no matter.  
 v. Vocab. *karafia*.
32. A plant.  
 Gautan kura ba achi ba, amber iri pul akwando.  
 'Hyena's tomato' is not eaten, it is the kind that is left  
 in heaps in the basket.
33. A stinging ant that infests trees.  
 Kwonkwombishi sayer da gatari.  
 Kwonkwombishi ant that causes the axe to be sold.  
 Its presence makes it impossible to cut the tree down.
34. The buffalo.  
 Kutunkun bauna mashandeffi raggo.  
 Great bull-buffalo, poison-taker and lazy beast.  
*Mashandeffi*, the target for poisoned arrows.
35. A charm against thieves.  
 Kunda kar nagiji.  
 Kunda that slays the house-servant.  
 A charm made of old rags and pieces of wood fastened  
 to a stick which is set up in the fields. The meaning  
 is that but for it the house-servants would be able to  
 take dishonest advantage of their proximity to the  
 growing crops.  
*Kar* = *kas*, short for *kasshe*. *Nagiji* = *nagilda*; cf.  
*ubangiji*.
36. The dye pit.  
 Zururu rijian ado.  
 Dye-pit well of splendour.  
 Because fine clothes are dyed in it.



37. A courtesan.

Goronki biar, baki dubu, ki nemi fure.

Thy kolas are five—the mouths (to eat them) are a thousand—go and seek flowers.

With your charms and numberless suitors attracted by them you had best adorn yourself.

*Fure*, flowers which are rubbed on the teeth to whiten them, and so, generally, tooth-paste.

38. The reed-mouse.

Azaba mai-fuchia, en ji kusun kyauro.

'Pain is fleeting' is what the reed-mouse says.

The reed-mouse (*kusun kyauro* or *gyauji*) is said to bury its head in the ground when a fire is approaching; its skin which is burnt quickly recovers.

*Fuchia* or *fuchi*, to pass away; cf. *ki*, *kia*, also *H. Gr.*, p. 103.

39. The dan bidda.

Dan bidda takobin mata ko akinta asonta ran tanka.

Dan bidda, the woman's sword, even if despised it is wanted on the day the roof is secured.

*Dan bidda*, v. Vocab. It is used as a needle to pass the twine through the grass roof of a house which is fastened down in this way.

40. The same.

Dan bidda mai-kin tankwassa.

Dan bidda that will not bend.

41. An article exposed for sale.

Haja ba ki da nauyi sai yawan kurdi.

Article of sale, thou art of no weight but of much value.

Goods are exposed in the market in tiny heaps, as buyers of a large quantity are rare.

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### 42. The oribi antelope.

Ƙwamari sha gudumaya, da ƙurum gadda ta yi suna.

Strong one bearing the cudgel blows, by quiet courage the oribi has made her reputation.

Antelope are hunted by a ring of beaters who gradually round up the game and dispatch the smaller kinds with clubs.

*Kwamari* = *maikwari*, by transposition of letters. *Kwari* or *karifi*, strength.

Most people make themselves famous by noise and boasting. Not so the oribi, which has no cry of its own, like the reed buck, for instance.

### 43. Joint payment of debts.

Gammi mugun bashi, woni ya so woni ba ya so ba.

The joint system is a bad way of paying; one man wants it, another does not.

*Gammi*, joining, i. e. of accounts. *A* owes *B* sixpence and is owed the same amount by *C*. *A* proposes to settle matters by telling *C* to pay sixpence to *B*. Unless *C* is willing to pay *B* will naturally object.

### 44. The molo or three-stringed 'guitar'.

Molo gangan farka, em ba ayi ba anashirin yi.

Molo, the drum of intrigue; if it has not begun it is being arranged.

The sound of the *molo* is inseparably associated with immorality.

### 45. The morning star.

Gandazaki mai-aşşubahi en ka fitto gari ya waye.

Morning star of the early dawn, when thou appearest the day has begun.

*Gandazaki*, great lion; cf. *ganda giwa*. *Ganda* is *Kanuri*.

The origin of the name is obscure. For similar compound expressions v. *toron giwa*, *kutunkun bauna*.

Notice the perfect rhythm of this sentence.

*Gari, wuri*, and less frequently *dunia*, are the words used for place, sky, or weather. E.g. *gari ina wolkia, wuri yai dufu*.

46. Calamity.

Tsauaye ba ki (yi) ðakin kwana.

Calamity, thou hast no sleeping house.

Death and sorrow are always busy.

*Tsauaye* or *tausaye*, v. Vocabulary. *Abin tausaye*, a pitiful or sorry affair, a stronger expression than 'what a pity'.

47. A gourd scoop.

Môda ko akwara sai anðenna.

The scoop even at the Niger must be pressed down.

Else, even with a great river full of water, it will not fill of itself, being as light and buoyant as cork.

This *kirari* is sometimes said with the meaning, 'nothing can be done without some exertion.'

48. A bachelor.

Wata reran wata reran goro yai turaka yai gaddo yai taberma.

All for nothing, all for nothing the bachelor prepares his private room, his bed and his mat.

Because he has no wife with whom to share them.

*Wata reran* = *aikin banza*. *Turaka*, a private hut apart from the women's quarters to which a husband has the sole right.

49. The same.

Na bako karago, mai-jan ido, mai yenkar furan kamna, sarikin fadda da matan karnai, jefa gatarinka dagga nisa domin ba ka taran komi, dagga saunshi sai na bera.

Pauper guest with the red eyes, who destroyest the fura's love (by eating it all), prince of quarrels with

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thy young friends' wives, throw thy axe from a distance so that thou mayest hit no one; on his steps follow none but the mouse's.

The bachelor having no establishment of his own must have his cooking done by some one else's wife. His red eyes will betray his consequent lack of nourishment, and in his hunger he will devour everything edible, leaving nothing but crumbs such as only a mouse could eat.

50. The hornbill.

Chilikowa ka ki ganin allah.

Hornbill, thou refusest to look at God.

This bird has a peculiar undulating flight, during which its head and curved beak are pointing downwards.

51. A kind of locust.

Burdunuwa mai taffiar dere.

Burdunuwa the traveller by night.

52. A species of edible lizard.

Dammu sarikin hankuri kurum ya gamsheka da kowa, wanda ya che 'ka che' shi ne ya che.

Dammu, prince of patience, silence with every one pleases thee; whoever says, 'Thou sayest,' it is he who speaks (and not you).

In allusion to the motionless attitude assumed by lizards when curious or alarmed.

53. A crowbar.

Dagi maganin ƙassa mai-tsauni.

Crowbar, the remedy for hard ground.

54. An all-mud house.

Kwāḍandemmi ḍakin ƙassa da ƙassa andau gobara ta yi kumya.

Kwāḍandemmi, house all of mud, the storm came but was shamed (because it had no effect on it).

*Andau* = *andauka*, was brought; came.

## RIDDLES

1. Abu uku ya kamma da abu uku, abu uku ya hanna.

*Answer.* Berchi ya kamma da mutua, numfashi ya hanna. Amre ya kamma da bauta, zinna ta hanna. Zabua ya kama da saƙi, rai ya hanna.

Three things are like three things but for three things:  
Sleep is like death but for breathing; marriage is like slavery but for wifely respect; a guineafowl is like grey cloth but for being alive.

*numfashi* or *lumfashi*, breathing. *Zilla* or *zinna*, submission, humility.

2. Bande mutum biu a kasua saura duk barayi.

All the people in the market are thieves except two.

*Answer.* The buyer and the seller.

So none are thieves, since every one is either buying or selling.

3. Chibirin allah gagara bajewa.

God's ball that cannot be flattened.

*Answer.* A stone.

4. Dan sariki bissa keso.

A prince on an old mat.

*Answer.* A kola-nut.

Kolas are exposed for sale on pieces of old matting.

5. Da baba da inna sun gewoye ba su hadda ba.

The father and mother went round but did not meet.

*Answer.* The ears, which are always on opposite sides of the head.

6. Tsumanjia akan hainya fiade yaro fiade baba.

The branch by the wayside flicks great and small.

*Answer.* Hunger, which is no respecter of persons.

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7. Yanmatan giddanmu ridi ridi.

The maidens of our house are very stout.

*Answer.* A mud granary.

*Ridi*, v. Vocab. *ridimi*.

8. En ka je kasua ka sayi abinda muke chi duk giddanmu.

If thou goest to the market buy the thing we all eat at home.

*Answer.* Pepper, an essential condiment.

9. En ka je kasua ka sayo min alḡalin kasua.

If thou goest to the market buy me the market judge.

*Answer.* A measuring-cup.

*Min* = *mani*.

10. Ka je kasua ka sayo min dogaran kasua.

Go to the market and buy me the market constable.

*Answer.* A pyramid of salt, which stands up straight like a sentry.

11. En ka je kasua ka dawo da makodain kasua.

If thou goest to the market bring back the market balls.

*Answer.* Onions.

12. Aje da gudu adawo da takama.

Scuttle away and return with pride.

*Answer.* 'Bayan gidḡa.'

13. Nai girke akan hainya, kowa ya zo ya iza mani wuta.

I began to cook on the path, and every one who came by poked the fire for me.

*Answer.* A stumbling-block.

14. Abu na ḡara adawa ba hanji.

A thing that cries in the bush with no bowels.

*Answer.* A drum.

15. Abu-ḡa matakai ba na hau ba.

A thing with steps that cannot be climbed.

*Answer.* A guinea-corn stalk, the rings on which are likened to the steps of a ladder.

16. Takana ba kashi ba.

What I tread on is not dirt.

*Answer.* Natron, which is found in the soil.

17. Ayin kunzugu aje lahira.

Gird the loins and go to the next world.

*Answer.* A bucket. The rope to which it is fastened is coiled up before it is let down into the well.

18. Bakki nawa yi ke mai-anfani a dunia?

How many dark things are of use in the world?

*Answer.* Uku. Bakkin rua, bakkin ƙarifi, bakkin alƙuran.

Three. Dark water (rain), dark metal (iron), a dark (i. e. lettered) Koran.

19. Na je daji, daji ya yi daria da ni.

I went into the country, and the country laughed at me.

*Answer.* A field of cotton when the ripe capsules are opening.

20. Abinda ya kore angolu a badi.

The thing that drove the vulture from Badi.

*Answer.* Eating.

*Badi*, a town in Bornu where during a famine the inhabitants devoured vultures.

21. Agangara kogi aje zaria.

Descend into the river-bed and go to Zaria.

*Answer.* A porter's head-pad, made of cloth or grass, which is placed between his head and the load he carries.

22. Ja ya fadi, ja ya ɗauko.

What is red falls, what is red picks up.

*Answer.* The fruit of the deleb palm and a Fulani.

23. Gamma baki da hanchi.

The mouth and the nose join.

*Answer.* The yalo or large tomato. The convex base of the fruit (i. e. 'nose') rests on the concave top of the stalk (i. e. 'mouth').



24. Dan makodi atsakkan dawa.

The little ball in the midst of the corn.

*Answer.* A hedgehog.

25. Tuture gorin go.

A stump hard to pull out.

*Answer.* A tooth.

*Gorin go = karfin fittar.*

26. Dawa mai-shekarin gadda.

Bush where the oribi passes the year.

*Answer.* The Koran; a book in which to graze at will and find food for thought.

*Shekarin*, a verbal use of the substantive.

27. Na ba ka, mi ka ke kallona?

There you are! What are you staring at me for?

*Answer.* A dog.

For the termination *na* in the last word see p. 12, No. 20.

28. Samarin giddanmu duk fula da fula.

The young men of our house have all got caps.

*Answer.* A wild plum, which has a circlet of leaves or sepals at its base.

29. Na je daji, masu-rai ba su yi min marhaba, sai matatu.

I went into the bush and the living gave me no welcome, but only the dead.

*Answer.* The crackling of withered leaves under foot.

30. Diliri ya hai diliri.

Pleasure added to pleasure.

*Answer.* A chicken cooked in salt.

*Diliri ya hai diliri = dadi ya hau dadi.*

31. Hanga hau.

Gazing upwards.

*Answer.* A heathen town; the inhabitants, looking up into the sky and seeing nothing there, deny the existence of God.

*Hau*: for similar descriptive words which should be pronounced with a sharp emphasis cf. *lafia lau*, very well; *ya tashi fau*, it rose with a spring.

32. Rum ba chi ba.

‘Rum’, not for eating.

*Answer.* Indigo.

*Rum*, perhaps an abbreviation of *rumu*, broth, to which is likened the liquid indigo in the dye-pit.

33. Arapke arapke ba kia shigga ba? Kai da ka shigga mi akabaka?

O clinging thing, why not come inside? What didst thou get by going inside?

*Answer.* A door and door-screen.

The first speaker is the open door inside the room. The second is the door-screen outside rolled up above the lintel.

34. Kulu(m) kulufitta.

Perennial clusters.

*Answer.* The gauta plant or tomato.

*Kulufitta*, i. e. *kullum fitta*, ever bearing, is a synonym for the gauta plant; *kulu kulufitta* is the plural or collective form.

## QUIPS, CATCHES, ALLITERATIONS, ETC.

1. Gomraka tara sunka sauko a zanko tara kowane da fara  
tara tara abakinsa, nawa ke nan?

Nine crested cranes settled with nine head-crests, each  
one with nine locusts in his mouth. How many is  
that?

*Answer.*  $9 + 9 + (9 \times 9) = 99$ .

A test in rapid addition.

2. Achan a gaton kabba na kama kaddan iya.

There at the bottom of the palm-tree I seized the  
mother crocodile.

*A.* rapidly says the words and *B.* imitates him, but may  
stumble over them and unintentionally transpose *gaton*  
and *kaddan*.

3. Da kwoɗo da ɓato suka tashi yawo neman ɓoto, kwoɗo ne  
za ya kwache ma ɓato ɓoto ko ɓato ya kwache ɓoton  
kwoɗo?

A toad and a strong man rose and went looking for  
a bird's crop. Will the toad snatch the crop from the  
strong man or the strong man snatch the crop of the  
toad?

4. Chapki tsakki chapki tsoka chapki ɓissi akan tsinki.

Grab the husks, grab the meat, grab the fat upon  
the spit!

5. Jefa ɓuru chikkin rukuki ku ga idon ɓuru rukuruku.

Throw the pony into the thicket and see the pony's  
eyes bulge.

6. Bálo-belbélo bálo na balóje.

Chicken stop pecking, the hawk has his eye on thee!

The words are 'nonsense language' for *kaza beri ɓoto*  
*shaho na kallonki*.

7. Hakka sullum na sumbule silia a wiyar salamatu, ashe  
ban sani ba anyi ma mallam salihu satar sintali a  
sallanta.

Thus stealthily I slip off the necklet from the neck of  
Salamatu; verily, I did not know a theft had been  
made of the cruse of mallam Salihu while at his  
prayers.

8. Kunun kuki kunun kunkuki mutanen kuki ga kununku ku  
uku, ku sha da sainya safe.

Broth of the kuki tree, broth of the kunkuki, ye men  
of Kuki, behold your broth ye three, drink it in the  
cool of the morning.

9. Iliasa na amsa ban' hamsa ko harsa, makaddin kofsa mai-sa  
masa tasa.

Iliasa, I agree; give me the five thousand (cowries) or  
the turban; the drum beater I, who lays the cake in  
the dish.

10. Hakka tsam na tsame tsokar tsofon zomo gora.

So with a jerk I pull out the old hare's meat from the  
calabash.

*Tsam*, a descriptive adverb in colloquial use.

11. Dáia che biú che ánci f́aras kabéwa, kí kaza mí yi kai  
ki gúrbi? ƙwóí.

One, two—the white gourds have been eaten; O hen,  
what takes thee to the nest? The eggs.

An egg is not unlike a small *kabewa* gourd in shape.

The syllables marked should be accentuated in speaking.

12. Likoro, likarbu, ninkworo, lere, fatika, paiki, farakwoi,  
parda.

A list of towns in the Zaria district, devised, like most  
of the foregoing sentences, for competitions in pro-  
nouncing words rapidly and correctly.

## 13. Ráudin gwódasa.

Ahána kwántin kwárin na góbe da sáfe.

Kía chin uwárki góbe.

[*Husband*]. The bed is nice and warm. [*Wife*]. The hammering will be stopped to-morrow morning.

[*Husband*]. You may eat your mother to-morrow (for all I care)!

The husband, who is a cloth-beater, (v. *turkudi*), lies down on his bed, under which he has made the fire with the wooden hammers used in his trade. The wife objects that he has destroyed their means of livelihood, but to no effect.

*Raudin gwodasa* = *gaddo da dadin zafi*.

*kwantin kwarin*, the sound of the hammers beating on the cloth.

The three remarks should be said without a pause.

## 14. A. (hesitating to do something). Na ji kumia.

B. Beri kumia, kunya tana gona tar' da kadadanta.

I feel shy.

Put away shyness. The ridge is in the field with its cross-ridge.

A pun on *kumia* and *kunya*.

## 15. Huzu bazegzege ya sha garin soye.

Silly Zaria man, he drinks baked meal!

The words represent the notes of a bird which descend the scale.

*Garin soye*, meal baked dry without *mia*.

*Bazegzege*, pronounced *bazezege*, a native of Zegzeg, the old name for Zaria.

## 16. Zumunta da da da ta ke.

Love of kin was in the old days, the old days.

The words represent the notes of the yellow-backed

shrike. The eight syllables are in the musical scale successively *g, b, g, b, b, b, g, g*.

There was once a golden age in Hausa land as in other countries, when men were as solicitous for the welfare of their relatives and friends as for their own.

There is yet another bird whose call is described as the repeated word *chiwo*—sickness. It is said to presage a death.

17. Gobi ma sha kwakwa.

To-morrow we shall feel tired.

*kwakwa*, oil palm, and *dakua*, a sweet food, are synonyms used for *gajia*, fatigue, by those who do not wish, if overheard, to be accused of grumbling.

18. Suya baran gasshi.

Parching is the servant of roasting.

i. e. the two processes are alike but differ in degree.

This and the two following are common market cries.

19. Ga mai ga mai abokin fitilla maganin dufu.

Here is oil, oil—the friend of the lamp, the remedy for darkness!

20. Ga furai, furai, ga goro ga hanurua.

Here is fura, fura; here are kola and hanurua nuts.

21. A PUNNING GAME.

A Punning Game in which *A*. proves that *B*. is but 'worthless grain'. Cf. a similar word-sequence in English in which a lie is 'proved' to be nothing:—a lie is a tale, a tail is a brush, &c.

*A*. sanu. *B*. ina chiwo ne? *A*. ba ka kwanta ba? *B*. en kwanta ni sariki ne? *A*. sariki ba kankadda mas tambari ba? *B*. akadda min tambari ne ni amale ne? *A*. amale ba kan dauki kaya ba? *B*. en dauki kaya ni jaki ne? *A*. jaki ba kan dukeshi ba? *B*. en sha duka ni barao ne? *A*. barao ba kan

ɗaureshi ba? *B.* aɗaureni ni dammu ne? *A.* dammu ba kan  
 chi shi ba? *B.* achini ni kasua ne? *A.* kasua ba kan tashi ba?  
*B.* en tashi ni shirua ne? *A.* shirua ba kan ɗauki ɗan kaza  
 ba? *B.* en ɗauki ɗan kaza ni muzuru ne? *A.* muzuru ba kan  
 zura dawa ba? *B.* en zura dawa ni kunda ne? *A.* kunda ba  
 kan ɗundu ba? *B.* en ɗunda rua ni kifi ne? *A.* kifi ba kan  
 santsi ba? *B.* ayi santsi ni karkachi ne? *A.* karkachi ba kan  
 tausheshi ba? *B.* atausheni ni baka ne? *A.* baka ba kan yin  
 halbi ba? *B.* en halbe ni kunama ne? *A.* kunama ba kan  
 manu da bango ba? *B.* em mana da bango ni ɗenɗeso ne?  
*A.* ɗenɗeso ba kan shigga gora ba? *B.* en shigga gora ni nono  
 ne? *A.* nono ba kan sha shi ba? *B.* asha ni ni taba ne?  
*A.* taba garin banza.

*A.* How art thou? *B.* Am I sick? *A.* Art thou not re-  
 clining? *B.* I recline! Am I a king? *A.* Does not one beat  
 the drum for the king? *B.* Beat a drum for me! Am I a state  
 camel? *A.* Does not the camel carry a load? *B.* Carry  
 a load! Am I a donkey? *A.* Does not one beat a donkey?  
*B.* I have a beating! Am I a thief? *A.* Does not one tie up  
 a thief? *B.* Tie me up! Am I a lizard? *A.* Does not one eat  
 the lizard? *B.* 'Eat' me! Am I a market? *A.* Does not the  
 market rise? *B.* Rise! Am I a hawk? *A.* Does not the hawk  
 carry off the young chicken? *B.* Carry off a young chicken!  
 Am I a wild cat? *A.* Does not the wild cat speed through the  
 bush? *B.* Speed through the bush! Am I an arrow head?  
*A.* Does not the arrow head fall wide? *B.* Dive in the water!  
 Am I a fish? *A.* Is not the fish slippery? *B.* Slippery?  
 Am I a karkachi plant? *A.* Does not one compress the karkachi  
 plant? *B.* Compress me! Am I a bow? *A.* Does not the bow  
 inflict a sting? *B.* Sting! Am I a scorpion? *A.* Does not  
 the scorpion lie flat against a wall? *B.* Flat against a wall!  
 Am I a cockroach? *A.* Does not the cockroach go into a  
 calabash? *B.* Go into a calabash! Am I milk? *A.* Does not



one imbibe milk? *B.* Imbibe me! Am I tobacco? *A.* Tobacco is worthless grain.

*amale*; on the state camels often owned by chiefs (e.g. the emir of Kano, who had a white one) a large drum is sometimes carried in processions and is played by the rider.

*Dammu*, a large edible lizard which is sometimes caught and kept for the table.

*Chi Kasua*; v. Dict., p. 30, 30 a.

*ḡundu* or *ḡunduma* (*yi*) means to fall or dive head-foremost, and is used of a fish darting downwards or of an arrow falling to earth wide of the mark. It is impossible, as in the Hausa, to use the same word for the motion of the two things. Glide astray—glide a stream is something like it.

*karkachi*: this plant when pounded, or ('compressed'), is used medicinally. It is slippery to tread on.

22. *A.* tests *B.* in his knowledge of the names of animals and birds.

*A.* mi yi ke aḡassa? *B.* damissa. *A.* mi yi ke asama? *B.* shirua. *A.* mi yi ke aḡassa? *B.* karre, and so on.

23. A similar game with the names of trees.

*A.* Banda sansami banda saburra iche nawa yi ke? *B.* dorowa. *A.* iche nawa yi ke? *B.* rura. *A.* iche nawa yi ke? *B.* tawassa.

*A.* Beside the sansam, beside the saburra tree, how many trees are there? *B.* The dorowa. *A.* How many? *B.* The rura. *A.* How many? *B.* The tawassa, and so on, *A.* occasionally repeating the prefatory words in full.

The *sabúr*ra tree must be distinguished from the *sábara* which is of an entirely different species.

## SONGS AND STREET CALLS

## 1. A BEGGAR'S SONG.

Iya kalu kalu kalu  
 iya kalu abi ta nan,  
 iya tunda ni ke bara  
 daɗai ban chi baba ba.  
 kowa ya che min 'babu'

allah ya bashi ya ba ni.  
 almajiri tsuntsu ne,  
 ko ya ji motsin dawa  
 ya kan tada kunua  
 kaman zazagan ƙuru.  
 ƙuru na ina ne  
 ƙuru na manomi.

na je ma nomi nasa

na dankireshe da nushi,  
 mukamika sunka balle  
 alongabba sunka balle,  
 'koma gidɗa ka zone'.  
 ran bikin belbela  
 kaza fara sariki ne,  
 ran bikin shamuwa

kaza bakka sariki ne.  
 angolu ba ta da gata,  
 dagolo ta ke rini

dagolon ƙassar kano.

Mother broth, broth, broth,  
 Mother broth—follow her here!  
 Mother, since I was thy servant  
 I have never eaten indigo.  
 Whoever says to me, 'I have  
     nothing (to give you),'

God give to him and he to me!  
 The beggar is a bird—  
 If he hear the rustle of corn  
 He pricks up his ears  
 Like an excited pony.  
 The pony is a slippery animal,  
 The pony of the farmer ;  
 I went to his field,  
 I battered him with blows ;  
 His jaws broke,  
 His collar-bone broke  
 'Go back home and stay there !'

(I said)

On the day of the white heron's  
     feast

The white chicken is king,  
 On the day of the black stork's  
     feast

The black chicken is king.  
 The vulture has no possessions ;  
 With refuse indigo she does  
     her dyeing,

The refuse indigo of the land  
     of Kano.

*Paraphrase:* Since I have been able to get good food I have never eaten what is inedible. Does any one say he has nothing for me? Let him get it, say I, and share it with me, for the very thought of food makes me quiver with excitement like a pony. As for that, let me tell you what I did when my hunger was satisfied and I was replete and merry: a pony is always straying, so when I found a farmer's in the field I beat it within an inch of its life and drove it home; for when your luck is in and your spirits up as mine were that day you may as well take advantage of it. As for the poor wretch who only lives on other folks' leavings he will never get a livelihood.

*Kalu*, Kanuri for *mia*.

*Na ina ne*, lit. is a thing of 'where is it?'

## 2. A BEGGAR'S SONG.

Ƙoƙare ƙoƙare au ka tsere	Try, try! If thou troublest
kumya	about modesty
au ƙudira au ɗaɗaƙa ba asa-	Neither fortune nor alms will
meta ba	be obtained;
mai-yaki kassada mi ka nemi	O warrior, trust in God! Why
nassara	seekest thou for victory?
iɗan ka kama alif mi za ka	When thou hast taken a thou-
biɗɗa?	sand (captives) what
	(more) wilt thou look for?

The meaning of the last two lines is, We beggars have nothing and must therefore be excused begging, but other men—referred to as warriors—having a sufficiency or more than a sufficiency are not justified in seeking still further wealth unless, at least, they give to their less fortunate brethren.

## 3. A BEGGAR'S CRY.

Aja mu akai mu, aimba uwar makafo kashi.

Draw us, take us—the blind man's mother has been given a beating!

The passer-by is invoked to assist the blind man on his way by an appeal to his sympathy for an imaginary outrage. The saying illustrates the well-known fact that an African native is more closely attached to his mother than to any one else, and correspondingly resents any insult offered to her. *Vide* p. 56, No. 2.

## 4. ANOTHER BEGGAR'S CRY.

Bismillah muna yi yabo, ma errahmani muna yi yabo, zani yabon mahamadu, kaicho kaicho da jahili, ya kan yi abin tsauaye, ya kan sakki da dunia, ba ya san mutua tana zua, ko da safe ko da mareche ya duba ga anabawan allah ta'ala, babu saura adunia saidai na isa sai na merau sai na haliƙu baba nawa. mai-azumi na annabi, mai-laya na annabi, mai-ṣadaƙa na annabi ya samu adunia, ko alahira ba shi rassawa.

The name of God we praise, the merciful one we praise; I will praise Mahamad. Alas, alas for the ignorant one! He is doing a sorry thing! He is letting off the world, he knows not that death is approaching. Both morning and evening let him regard the prophets of the great God; there are none in the world save they who follow Isa and Merau and the Creator my Lord. The believer in the prophet who fasts, who has sacred charms, who gives alms—he will have his reward in this world, and in the next he will not be without it.

*tsauaye.* *Vide* p. 49, No. 46.

*saki da dunia*, to release the world, to make friends with it, instead of treating it sternly as the cause of temptation. *Dunia* = mammon of unrighteousness. *Vide* p. 40, No. 19.

*merau* or *meramu*, Miriam or Mary.

## 5. A LOVE SONG TO DAKABO, A MAIDEN.

Dakabo chinkal ne  
 dakabo ƙiaurin gabbas  
 dakabo azurfa ne  
 dakabo zinaria  
 inda girma da arziƙi

abinso do wokachi

abinki abina ne  
 abina abinki ne  
 uwarki uwana ne  
 uwana uwarki ne  
 ubanki ubana ne  
 ubana ubanki ne  
 ki yi hanƙuri yarinia  
 ki yi hanƙuri yarmata.

Dakabo is tin !

Dakabo is copper !

Dakabo is silver !

Dakabo is gold !

Where greatness is and fortune

The thing desired is (obtained only) with time.

Thy things are my things,

My things are thy things,

Thy mother is my mother,

My mother is thy mother,

Thy father is my father,

My father is thy father !

Be patient, O maid !

Be patient, young maiden !

6. SONG OF THE FIGHT near Satiru, Sokoto Province, Northern Nigeria, in 1906, where a company of mounted infantry were dispersed by a band of fanatics under Dan makafo, an old blind mallam.

Aran ƙarro na birnin satiru

soljan doki sun yi abin faɗɗi,

sun ber bature asatiru ankashe.

makafo ba yai yaƙi

amma malam na satiru ya  
 kasshe jan tara.

On the day of conflict at the town of Satiru

The horse-soldiers did a strange thing—

They left the white man at Satiru to be killed !

A blind man does not fight,

But the Satiru mallam slew nine red men.

## 66 HAUSA SAYINGS AND FOLK-LORE

soljan doki ba solja ba ne,	The horse-soldiers are not soldiers ;
yan mahawai ackikkin kaya	The men with breeches, they amid the thorns
sun yi matsin ôda da dankali.	Put on useless fighting dress.
saji meja yai abin faddi,	The sergeant-major did a strange thing—
saj' meja adamu yola	Sergeant-major Adamu Yola
ya ber na bature sun kasshe.	Left the white man for them to kill !
soljan kassa da su zan koma,	With the foot-soldiers will I return,
masu-matsin ôda da nakia.	They with successful fighting dress.

*soljan doki*, the mounted infantry. This and other 'pidgin-Hausa' expressions must be forgiven for the sake of the song itself, which with its tone of frank mockery and picturesque exaggeration is typical of the improvised songs anent current or late events which circulate throughout the country.

*Jan tara*, nine red men ; the European is frequently referred to as the 'red man', partly from his relatively pink complexion and partly because the native's distinctions of colour do not agree exactly with ours. Dark blue and black are both called *bakki*, and no distinction is made between light blue and light green (*shudi*).

In fact, only three Europeans were killed.

*Mahawai*, the thing with which one mounts (*hawa*) a horse, i. e. riding-breeches, which distinguish the local mounted infantryman from an infantry soldier.

*achikkin kaya*, the troops were marching through the scrub when attacked.

*abin faddi*, a thing to be talked about ; a common expression in songs.

*nakia*, a dish of honey and rice. The use of this word and of *dankali* in the eighth line is explained by the fact that *nakia* is a delicacy which only a prosperous man, living in security, would eat, whereas sweet potato is humble fare and requires little preparation. None would eat it if anything better was obtainable. The idea is that only successful operations give safety, leisure and good living to the camp followers. Troops worsted, with all who are with them, will have to depend on the roughest fare.



## RELIGIOUS EXPRESSIONS

The following Arabic sentences are spoken *sotto voce* by pious Mohammedans to avert the powers of evil :

## 1. After yawning :

A'uzu bi 'llahianan' 'an shetan irrazimi bismi allahi errahimi errahmani.

I cling to God close from Satan the stoned, in the name of God the compassionate, the merciful.

*anane*, past particip. of *nana* to flatten oneself against.

*Razimi* = Arabic *ragim*.

## 2. After sneezing :

Alhamdu 'lillahi rabbi 'l al amina errahmani errahimi malikin yom ad dini, iyaka naabudu we iyaka nasta'-inu, iddina shirata, 'l'azim allah hamata aleya w'al alalina amin, subhana rabbuka rabbisati amaisahuna we salama 'ala musulina.

Praise be to God the Lord, the faithful one, the merciful, the compassionate, king of the day of judgement ; to the utmost we pay worship, and to the utmost we ask help ; show us the Way, the great God be a protection to us and to our family, so be it : praise to thy lord, to my lord be glory, and peace (be) upon Muslims !

## 3. After hiccough :

Shukuratu 'llahi azizu loh.

I thank God—to him be glory.

## 4. An oath.

We allahi ta'alahi billah illazi la illahu illa huwa zan fadi maganan gaskia, en na yi karia jaraban alquran -ya chi ni.

By God the exalted, besides whom there is no God but he, I will speak the word of truth ; if I tell a lie may the curse of the Koran destroy me !

5. The kalma, or formula spoken before killing meat.

Bismi allahi nauwarten sabahi bismi allahi allahu akbar  
zamu yenka ma musulmi nama su chi.

In the name of God who lightens the morning, in the  
name of God, God is very great, we will slay meat for  
the Musulmans to eat.

#### A MORNING PRAYER.

Ubangiji na bidde taimakonka na bidde gafaranka, na yi  
aminchi da kai, na dogara bissa gareka, na gode maka don ka  
yancheni ka ber ni, wanda ka gafara ka taya masa, har iyaka na  
rokeka, na yi bauta dagga gareka, na yi salla, na sa goshi don  
girimanka, martaba gareka, ka yin mani kiwo, na kawo kaina  
ajinkanka, ina tsoron azaba, ubangiji mai-sani ne.

Lord, I seek thy help, I seek thy forgiveness, I ally myself  
with thee, I lean upon thee, I thank thee because thou hast  
freed me and let me go; whom thou forgivest thou helpest,  
to the utmost I supplicate thee, I make myself thy slave,  
I offer prayer, I bow my forehead because of thy greatness;  
there is power with thee, do thou feed me, I bring myself  
before thy mercy, I fear thy punishment; the Lord is he  
who knows.

## COURTSHIP AND MARRIAGE

The following is a verbatim description of the courtship and marriage of a free girl :—

Mafari ya yi magana da ita ya che ina sonki. ita kuma tai amsa ta che to ni kuma ina sonka. sai ya je giddansa ya gaya ma iyayensa na sami yarinia zan nemi aure. sai su<sup>1</sup> che to. ubansa ya nemi abokansa<sup>2</sup> su rakkashi zua giddan iyayenta da kurdi silli<sup>3</sup> biar suka gaida ubanta suka che dana ya ga yalka ina so. sai su che to inda anfani allah ya sadda. uban yaro ya che amin. su gaishesu su kawo kurdi su ba uban yarinia su koma gidda kuma. sai yaro ya zo ya che yaya labari? da keau? suka che da keau. sai da ya sake kirrata ya ba ta kurdi silli fudu. gobe<sup>4</sup> kuma ya dauki silli goma ya kai giddan iyayen yarinia. jibi kua ya dauki silli goma ya kai. gata sai anche ambaku. ta zamma tashi ke nan. akayi kworiar gaisua, waton su nemo shinkaffa da dawa da farfara da dauro da aburu da farin kurdi<sup>5</sup> zambar ashirin da kworiar goro da tabermi fudu da zanne biu akakai ma iyayen mache. suka che mun gode. iyayen yarinia suka che akoi ramuwa<sup>6</sup> zambar dari suka che to. sai su nemi zambar dari su kai. kuma da salla<sup>7</sup> ya yi akayi zanne<sup>8</sup> biu da fatalu da farin kurdi hamsa mai-kisso da shuni da lelle da lefe da takalma<sup>9</sup> akakai masu. ya sayi nama akasua na silli biar ya kai ma iyayen yarinia. ya aje kurdin hamsa en<sup>10</sup> yarinia ta zo garin gaisheshi da salla za ya ba ta. da salla ya zo akache da shi ya taffi ya gaida yanuwar iyayen yarinia da miji da mache ya bi su da gaisua. akanuna mashi giddaje kaman ashirin kowane miji silli bia biu kowache mache silli da sisi sisi<sup>11</sup> ya biasu. da yai wanan akache ma yi maganan sa rana amma zaka bia zanne bokkoi da fatala uku tukuna. ya che to ya bia. sai kuma ayi kayan daukar rana anemi baban kwandon shinkaffa

da kwandon farfara da na dauro da ƙworiar goro biu da kantu biu da farin kurɗi zambar talatin taberma goma sha biu da nakia ƙworia biu da ƙworiar dabino biu. wanan kaya duk iyayen yaro suka yi sai akache agiddan iyayen yarinia asa rana. suka che en ji<sup>12</sup> iyayen yarinia watan gobe da kwana goma sha biu ayin amre. suka che to suka koma gidɗa. watan gobe ya tsaya<sup>13</sup> kwana tara sai akakama yarinia akasata alelle.<sup>14</sup> kwana uku anayin ƙuinshi, iyayen yaro suna zua da lelle da gainye da tsuman ƙuinshi da kurɗi duka da zasu rarabba ma maroka.<sup>15</sup> da dadere suka che gobe da safe zaadaure aure. duk su hadduwa<sup>16</sup> agiddan yarinia. iyayen yaro zasu yi zanne goma sha uku da takalma da lefe da goro hamsin da hanurua hamsin sunka je ɗauren aure.

akache zaaamre yo da wane da wanche ɗaɗaƙi nawa? akache ɗaɗaƙi zambar hamsin. akache to aɗaura. iyayen yarinia sunka che kun yerda ɗaɗaƙi zambar hamsin? suka che mun yerda. tunda anayi hakka achikkin zaure yaro ina chan da abokinshi a woni gidɗa dabam suka sa mas alƙebba.<sup>17</sup> yarinia kua tana chikkin gidɗa ita kuma da abokanta akeyi mata faranji. achikkin zaure malamai suke zamna suke yi addua anabasu goro su rarabba da kurɗin zaure da kurɗin mallami. mallamai suka che allah ya bada zama lafia da chikki da goiyo allah ya bada chi da sha. sai akatashi kuma.

da yamma akayi ma yarinia wonka. iyayen yaro suka kai kabakkin tuo kaman hamsin da na masa kaman ishirin da turumin fura kaman ishirin suka kai. da dere yai abokin ango ya zo da doki da za ya ɗauka yarinia. awurin wonka akakai dabino hamsin akakai goro hamsin akaje da farin kurɗi kaman zambar goma da zaawasa ma yara. suka kai sabon ƙworia da ɗabulo. En anƙara wonka sai akaɗauki yarinia akakaita wurin mijinta.

bayan wanan akazo akayi wasa agiddan miji da molo da goge da bori da jauje da koso da kalango da baban ganga.

duka maroka suka zo da abokain yaro da denginsa duka, woni ina bada ko akwia har doki anabayerwa wurin wasa har ƙarifi shidda anawasa.

akakawo karaga, ango ya zo ya zona ina kallo masuyin masa biki domin za ya rama wata rana. yarinia ɗe tana gidɗa tare da tsofofi da yarmata. da safe yai tsofofi zasu taffi abinsu suka ber ta da yara. yara suka tambayi iyayen ango abasu abinchi. akabasu kaji biu guda da rana guda da yamma akabasu gishiri da dodowa da itache da dawa. da ƙawa da yarmata sukai tuo su yabe duchi da shi su zuba mia akain. en sun chi nasu ya ƙare sai ƙawar amaria ta che da abokin ango ga tuo ka saya. sai ya che to yara ku ɗauka ku chi ya biata ya sallameta ya ba yara su chi ya taffi abinsa. yara su chin tuo su ga duchi sai su yi ta ɓagen yarmata su yer masu da abinsu. Yarmata su ɗauko su dawo abinsu. da yamma kuma hakka zasu yi da safe kuma zasu yi hal kwana uku.

da safen nafuɗu zaayi buɗen kai<sup>18</sup> waton da miji da mache su tube rigunansu maikeau sukan yawo gurin mutane.

ƙarfi fuɗu da yamma da ango da abokansa zasu sami dawaki kaman ashirin ankirra mai-jauje ko biu anyi hawar angonchi.<sup>19</sup> su yi ta yawo achikkin gari anakidda anawasa. bayansu su taffi iyayen yarinia su kawo gara agiddan yansu. en sun kawo sai ayi shirin danki. rannan zaayi kwanan tsiwa. gobe ango za ya fara zua ɗakinsa kwana fuɗu da buɗen kai akankirrashi tururushi.

First he spoke to her and said, 'I love thee,' and she answered and said, 'I also love thee.' Then he went to his home and told his parents, 'I have found a maiden and will seek her in marriage.' They say, 'It is well.' His father sought out his friends that they might accompany him to the house of her parents with five shillings in money; they greeted her father, and said, 'My son has seen thy daughter and loves her.' Then they (the girl's parents) say, 'Be it so;

if it is well may God bring (them) together'; and the youth's father says, 'So be it!' So they greet them and bring the money and give it to the girl's father and return home again.

Then the youth came and said, 'What is the news? Is it good?' They said, 'It is good.' And the youth called her again and gave her four shillings in money. The next day as well he took ten shillings and carried it to the house of the girl's parents. The next day as well he took ten shillings and carried it there. And the day after that it was said, 'She is given to you,' which meant she became his. The calabashes of greeting were prepared, that is, they procured rice, and guinea-corn, and farfara, and dauro, and aburu, and shell-money twenty thousand cowries, and a calabash of kolas, and four mats, and two cloths, which were taken to the woman's parents. And they said, 'We thank you.' The girl's parents said, 'There is the purchase money of a hundred thousand cowries.' They said, 'It is well,' and they procure the hundred thousand and take them there. Again, when the feast came round two cloths were made ready, and head-kerchiefs, and five thousand cowries for hair-dressing, and indigo dye, and henna stain, and lefe baskets, and shoes, and were brought to them. He bought five shillings' worth of meat in the market and took it to the girl's parents, and he kept five thousand cowries to give to the maiden when she came to give him the greetings of the festival.

When the festival came he was told to go and pay respects to the relations of the girl's parents, both male and female, and greet them attentively. He was shown some twenty houses, and he paid them each man two shillings and each woman one shilling and sixpence. When he had done this it was said, 'We will discuss the appointing of a day, but first thou must pay seven cloths and three head-kerchiefs.' And he said, 'Well,' and paid them.



After this the articles for the fixing of the day are made ready; a large basket of rice is procured, and a basket of farfara and one of dauro, and two calabashes of kola-nuts, and two pyramids of salt, and shell-money thirty thousand cowries, twelve mats, and of nakia two calabashes, and of dates two calabashes. All these things the young man's parents made ready, when it was said at the house of the girl's parents, 'Let the day be fixed.' They said—that is the girl's parents—'In a month and twelve days the wedding will take place,' and they said, 'Well,' and returned home.

The next month was nine days old when the maiden was taken and treated with henna. For three days it was being applied, while the young man's parents continued bringing henna and leaves and staining rags, and money as well to divide up among the beggars.

At night they said, 'To-morrow morning the marriage knot will be tied.' They were all assembling at the maiden's house. The youth's parents prepared to find thirteen cloths and shoes and lefe baskets and fifty kolas and fifty hanurua nuts, and they went to the wedding ceremony.

It was said, 'A man and a woman are to be married to-day. How much is the marriage fee?' The reply was, 'The marriage fee is fifty thousand cowries,' and it was said, 'It is well; let the knot be tied.' The girl's parents said, 'Do ye agree to a fee of fifty thousand cowries?' And they said, 'We agree!'

While this was going on in the entrance room the young man was away with his friend in a separate house, (where) they put on him the wedding cloak. The maiden likewise was in her house, she too with her friends, and she was being clad in the woman's marriage garment. In the entrance room the mallams were sitting and saying prayers, and kola-nuts were being given them to distribute among themselves and the 'entrance room money' and the 'mallam's fee'. The mallams said, 'God grant



a happy life and fruitfulness and child-rearing, God give to eat and to drink !' and then they rose up again.

In the evening the girl was bathed. The young man's parents brought some fifty large bowls of meal, and of cakes about twenty, and some twenty mortars-full of fura were brought. When night fell the bridegroom's friend came with the horse on which he was to carry off the maiden.

To the bathing-place were brought fifty dates and fifty kolás, and about ten thousand cowries shell-money to be dispersed among the youths. They brought new calabashes and soap. When the bathing was finished the girl was taken to her husband.

After this they came and played at the husband's house—guitar, and violin, and devil-dancing, and the jauje drum, and the koso, and the kalango, and the big drum. All the beggars came, and the young man's friends and all his kindred; one man gives as much as a goat, or even a horse is given away at the performance, and it goes on till six o'clock (in the morning).

The state chair was brought, and the bridegroom came and sat down and continued to watch those who were giving him entertainment so that he might repay them another time; but the maiden was indoors with the old women and girls. When morning came the old people prepared to go about their affairs, and they left her with the young folk. And the young folk asked of the bridegroom's parents that food might be given them. So they were given two chickens, one in the daytime and one in the evening, and also salt, and dodowa meal, and wood and corn. And the bride's friend and the young women made tuo, and they found a basin and put a stone in it, and took a little tuo and smeared the stone with it, and poured gravy over it. When they had eaten all their own the bride's friend said to the young girls, 'Take it up, we will go to where the bridegroom is and his friends.' So they went, and the

bride's friend said to the bridegroom's friend, 'Here is tuo for thee to buy.' And he said, 'It is well: ye boys, take and eat it.' Then he paid her and let her go, and gave to the boys to eat, and went about his business. And the boys eat the tuo and see the stone, whereupon they fall to abusing the girls, and they throw back at them their property, and the girls take it up and return to their own affairs. In the evening again they will behave like this, and again in the morning—even for three days. On the fourth morning the 'uncovering of the head' will take place; that is, the man and the woman take off their fine clothes and move about in public.

At four o'clock in the evening the bridegroom and his friends will take about twenty horses, drum-players—say two—are summoned, and the 'mounting of young husband-hood' is performed, and they begin riding about the town amid playing and drumming.

After they have gone the maiden's parents bring the wedding presents to their children's house, and when they have brought them the 'display of gifts' is made ready. This day will end with 'the night of disrespect', and the day after the bridegroom will begin going to his home, that is, four days including the uncovering of the head—the period is called *tururushi*.

1. The tense here and elsewhere seems doubtful. It has been held (v. Robinson's *Hausa Grammar*, pp. 34 and 40) that the pronouns *mu*, *ku*, *su* cannot be used with the active verb (apart from negative sentences) except in the imperative or subjunctive moods. These sentences beginning with *sai* (or *sai* understood) are really dependent sentences, for *sai*, until, is an adverb of time like *har*. The tense may therefore conceivably be regarded as the present subjunctive, just as in French and Latin, and the speaker at the time was undoubtedly using the vivid or historic present tense. The objection to this is that if a *past*

tense is used the verbal prefixes *an-* and *aka-* are used with *sai* just as if the sentence was not dependent, for the passive voice of the subjunctive mood demands the prefix *a*. Cf. *sai ambideka*, until thou art sought for. The more probable explanation, therefore, is that these pronouns *mu*, *ku*, *su* may be used in this way to form a present tense as opposed to the tense of continuous action, and that, as tentatively suggested before by other writers, the *n* when suffixed to the pronoun in such sentences as *kun chikka samlin baki* is purely euphonic. Cf. *Hausa Grammar*, p. 113, *ku bani gari*; also p. 138, line 32. The retention or omission of this euphonic *n* varies according to the speaker, but it is rarely heard with *sai*. The frequent change of tense was due in this case to the fact that the speaker was describing partly an actual wedding he had seen and partly the general procedure at all weddings.

2. The *-i* of *abokai*, friends, is not usually heard when the word is used with the suffixed possessive pronouns.

3. One of the many English words coming into common use. Cf. *sisi*, sixpence; *taro*, a threepenny-bit; *côpa*, a bronze penny.

4. Note that in narrative *gobe* means the next day, *jibi* on the next day but one, and so on.

5. *farin kurdi*, lit. white money, i.e. shells, as opposed to payment in kind or in metal.

6. *ramuwa*, verbal substantive from *rama*, *ramu*, to redeem.

7. *salla*, i.e. the big festival at the end of Ramadan, the fast month.

8. Plural nouns when used with qualifying numbers nearly always retain the singular form.

9. i.e. More than one pair of shoes, which would be *takalmi* (singular).

10. *En* frequently means 'when', rather than 'if'.

11. Note the way of saying a unit and a half each; *guda da rabbi rabbi*, one and a half each.

12. The phrase *en ji* (not *anji*) has become stereotyped. Originally it was used by a listener who was doubtful of the person referred to in conversation or of the origin of a rumour or message:—*en ji wa*, whom shall I listen to? i.e. who is it speaking? *En ji wane*, according to So-and-so; and so, 'that is to say,' 'I mean.'

13. *tsaya*, to last; distinguish this use from that in the phrase *wata ya tsaya*, the moon is finished.

14. The dye is prepared and applied as follows:—the plant is dried in the sun and the leaves stripped, pounded up and mixed with lime, tamarind juice, or, failing either, water. The hand or foot is then smeared over and wrapped up in leaves and old rags until it has been absorbed into the skin.

15. *maroka*, plur. of *mairoko* or *mairoka*, a beggar.

16. See note 1; or understand *yi* before *hadduwa*.

17. The *alkebbā* is given to the bridegroom by his mother. Unlike other outer garments it is not doffed in the presence of royalty.

18. The covering and subsequent exposing of the head form part of the ceremonies preliminary to marriage among many non-Mohammedan tribes scattered widely over Africa. Thus Sir Harry Johnson in his work on Liberia mentions it as practised among the Atonga people in the west of Nyassaland. It seems to be one of the instances of indigenous pagan rites absorbed into the Mohammedan ritual. In the same tribe it is incumbent on the bride's father to give a hen to the bridegroom's father immediately after the marriage, to indicate his approval of his son-in-law. If not satisfied he gives a cock. This custom may possibly be the basis of the incident described when the young men receive two fowls from the bridegroom's father.

19. *angonchi* or *angwonchi*.

## NOTES, FOLK-LORE, TRADITIONS, AND BELIEFS

The following are the names of various tobes and shirts worn by men:—

*girike.* A tobe of double thickness throughout (*nimkinsa biu ne*) with low neck.

*gáre.* A single tobe of good quality.

*kwakwatta.* A tobe with short lined body and wide single skirt: very common.

*rigan giwa na barage.* A tobe of double thickness and texture of cotton and silk.

*aska tokkos na*  $\left\{ \begin{array}{l} \textit{saki.} \\ \textit{fari.} \end{array} \right\}$  White or blue tobe with eight triangular patches of embroidery on the front.

*mai-tokare.*

*mai-saki, mai-sachi.* A single tobe with a strip of lining about eight inches wide down the back.

*wuyan wundi.* An inexpensive tobe with high neck.

*yarjiki.* As opposed to the *dan jiki*, which is smaller.

*kore.* Light greenish blue in colour.

*lema.*

*bijima, binjima.* A kind of shirt, single or double, with no sleeves or pockets.

*bazazage, bazagzage.* So called from its popularity in Zaria.

*shajibi.*

*gudun gabba.*

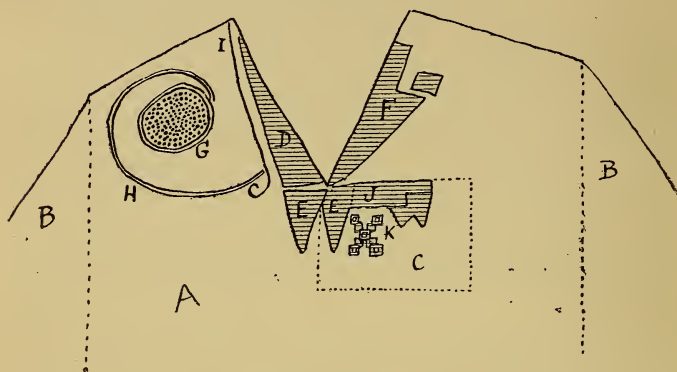
*mai-duri.*

*tagua* or *dan jikki.* A shirt with short sleeves or none.

*shaya.* Similar to above but sleeved.

## EMBROIDERY ON A TOBE.

The diagram represents the front of a typical inexpensive tobe of the kind known as *mai-saki* or *mai-sachi*. The embroidery is of green thread on a white ground.



- |                                     |  |
|-------------------------------------|--|
| A, Body, <i>uwar riga</i> .         | F, <i>numberin riga</i> .                |
| B, B, Sleeves, <i>hanu</i> .        | G, House of colour, <i>gidda rinna</i> . |
| C, Pocket, <i>aljifu</i> .          | H, Taker up, <i>kwashe</i> .             |
| D, Bridle, <i>linzami</i> .         | I, Divided, <i>sharaba</i> .             |
| E, Face, <i>fuska</i> .             | J, <i>numberin aljifu</i> .              |
| K, Five houses, <i>gidda biar</i> . |  |

The bridle, D, is so called because of its position with reference to E, the face, in which it somewhat resembles that of a bridle on a horse's head.

The green thread spots in G are in regular lines with the edges touching. The *kwashe* and the *gidda rinna* together form the 'front drum', *tambarin gabba*, so called from its resemblance, as seen from above, to a drum and the cloth cord



by which it is hung from the neck. There is a similar pattern about the middle of the back, and the two 'drums' are joined together by the *shāraba* (1) which passes over the shoulder close to the neck and is so called (*sha raba*, to bear separation) because half of it is on the front and half on the back.

The *gidḍa biar*, five houses, is named from the five squares of which, with four subsidiary ones, it is composed.

These embroidered patterns on tobes are of infinite variety, according to the taste and inventiveness of the worker, but the different parts are always known by these names, except that in the more elaborate kinds the *gidḍa biar* is supplemented or replaced by a larger and more intricate design known as the *ḵunḵungabba*.

This last often covers the pocket and the whole of the top of the (wearer's) left side.

The triangular pieces of embroidery which form the *fuska* or face, and usually part of the *ḵunḵungabba*, are called *aska* from their likeness to the blade of a razor.

The strip of lining, about a foot wide and usually coloured, at the bottom of the tobe is called *shafi*, and the gusset where the bottom of the sleeve unites with the body, *chuna*.

Different kinds of trousers, distinguished from each other by the cut or the pattern of the embroidery, are known respectively as *wandon saḵi mai-tsina*, *wandon fari mai-tsina*, *bakin wando*, *balas*, *bakintaki*, *mai-surfani*, *buje*, *sokoto*, *ba kano*, *adamushi*, *baban bango*, &c.

*tsama*, *fatalan chīawa*, *fatalan bunu*, *kujeran matar kawo*, and *damaran hayatu* are the names of different female head-kerchiefs.

The last mentioned was brought into fashion by Hayatu, the daughter of a former emir of Zaria.



## PROPER NAMES.

A Mohammedan native, apart from any nickname which may accrue to him later, possesses two names which are given to him by the officiating mallam seven days after birth. One of these (*sunu na rana*) is that which is announced to the general public and by which he is commonly known. The other is whispered into the infant's ear and thereafter kept as secret as possible. The naming day is celebrated with prayer, and the slaughter of a cow or ram which is cut up and distributed among relations, friends, and attendant mallams. The cost is defrayed by the grandparents, or, in their absence, by some near relation other than the parents. *Dauda* and *mai-gari* are examples of these private names whose owners were called *ladan* and *audu* respectively.

*Yayan wabi*, that is, children born after the death in infancy of two or more brothers or sisters, are given special names which reveal this fact and are thought to protect their owners from a similar untimely fate. Such are, for boys, *angolu*, *alábura*, *barau*, *bawa*, *dogara*, *kaderko*; and for girls *ajuji*, *ayashe*, &c. They are chosen because of their association with Koranic or traditional stories. As additional safeguards *yayan wabi* wear the *tagula* (q. v.) round the neck and waist, and keep half the head shorn till they grow up. Sometimes blisters are burnt, one on either side of the spine, with the same object.

The masculine name *tanko* means that the bearer of it was preceded by two or more girls; and similarly to a girl born after two or more boys the name *kandi* is given.

The female name *ba ma yi* is an abbreviation of the pious expression *ba ma yi sai ta allah*, we will not act except as God wills.

## FACIAL MARKS.

Facial marks are for the purpose of distinguishing tribes and professions.

The following are some of them:—

<i>Mark.</i>	<i>Tribe, Profession, or Social Status.</i>
Single long cut ( <i>shatanni</i> ) on the right cheek ending on a level with the mouth.	<i>Mafauta</i> , butchers.
Same, but shorter.	<i>Fulani na birni</i> , Town Fulani.
Same, but still shorter.	<i>Katsenawa</i> .
Single short cut on the left cheek.	<i>Dimajo</i> , offspring of a serf and a free person.
Single long cut on each cheek extending below the mouth.	<i>Nupawa</i> and <i>Kakandawa</i> .
Single cut not more than an inch in length ( <i>bille</i> ) on the right cheek; or	<i>Zegzege</i> , men of Zaria.
Single vertical cut from the middle of the forehead to a point midway between the eyes ( <i>tsagan goshi</i> ); or	
Both these together.	
Four, six, or twelve fine cuts close together ( <i>zubbe</i> ) made obliquely on each cheek.	<i>Kanawa</i> (freedmen only).
[This pattern is called <i>zubbe</i> .]	
The same, with additional marks ( <i>zubbe</i> ) below and perpendicular to them.	Ditto.
[This pattern is called <i>lemu</i> .]	

<i>Mark.</i>	<i>Tribe, Profession, or Social Status.</i>
Same as <i>zubbe</i> , with three additional lines on each cheek converging towards the nose. [This pattern is called <i>kutum-banchi</i> .]	<i>Kutumbawa</i> , a sub-tribe of Kano.
Two oblique cuts on each cheek forming a convex almond-shaped figure, with shorter perpendicular lines above and below. [This pattern is called <i>maguzanchi</i> .]	<i>Maguzawa</i> , a sub-tribe of Kano.
<i>Zubbe</i> , i. e. fine cuts on either side of and parallel to the mouth.	<i>Bauchi</i> .
The same, with additional vertical cuts under the temples midway between the eye and ear.	<i>Gobirawa</i> .



Zubbe (4, 6, or 12 lines).



Lemu.



Maguzanchi.



Bauchi.



Gobir.



Kutumbanchi.

THE ORIGIN OF THE USE OF HENNA IN STAINING  
THE SKIN.

copy Nana Fazumatu, a daughter of Mahomet, married one Saidi or Sidi Ali. One day she was lying beside her husband, who had fallen asleep on her right arm, when the Prophet arrived at the house. She had then to choose between two unseemly actions, namely, to waken her husband, or to keep her father waiting at the door. From this dilemma she freed herself by taking a knife and cutting off her right arm. The blood flowed out on to a henna shrub growing near, which has ever since provided the blood-red stain in common use. On greeting her father she discovered that a new and more comely arm had miraculously grown in place of the one she had sacrificed.

THE ORIGIN OF THE TSAMA OR EDIBLE CATERPILLAR  
AS AN ARTICLE OF FOOD.

copy Maaiken allah ya taffi suna a woni gari, akabashi naman sadakan suna, sai azuhur ta yi za yai salla, sai ya zo gindin doka ya aje nama achikkin doka ya yi salla ya manta da shi, nama yai tsusa. mutanen suka gani suka che mu chi tsusan nan domin mafarinsa ya fitto achikkin naman suna na maai-ken allah.

The messenger of God went to perform the naming ceremony at a certain town, and was given meat as the naming offering. In the afternoon he prepared to pray; so he came to the foot of a doka tree, placed the meat inside the tree, said his prayers, and forgot about it. The meat bred maggots, and the men saw it and said, 'Let us eat these grubs for their origin—that they came forth from the meat of naming of the messenger of God.'

THE MAGUZAWA.

copy The historical example of heathen perversity is afforded by the Maguzawa, who scandalize the orthodox by their wilful

pagan nomenclature. They are an indigenous tribe who originally dwelt in what is now the north central part of Northern Nigeria. Their name is derived from a legendary chief called Maguji, who lived about A.D. 1000, before the reign of Bagoda the first Habe king. The present inhabitants of Rogo, near Zaria, are of this tribe, of whom it is said :—

Suna shan gia suna chi mushe, kowane ya bi maganansu ya sabe allah. en ka che da bamaguji allah ya kai ka gidida yi kan che ba allah ya kai ni kaffana za ya kai ni. woddansu de su kan tuba, amma ba su yi sunan kirki, sun ƙi musulmchi, ba sa salla ba sa azumi ba sa zakka ba sa fida kai ba sa laya ba sa waazu. matansa ba akirra amina ba ko merau ko ayesha ko ayi ko hawa ba akirra, sai ta hainya ta roro ta gedda ta gainye ta wata.

They drink gia, they eat corpses. Whoever imitates their talk he reviles God. If thou sayest to a *bamaguje*, 'God bring thee to thy home!' he will say, 'Not God will bring me, my foot will bring me.' Some, however, are penitent, but they do not give godly names (to their children). They have rejected the Moslem religion; they will not pray, nor fast, nor give tithes, nor perform the *fida kai*, nor wear religious charms, nor give religious instruction. Their women are not called Amina, or Mary, or Ayesha, or Ayi, or Hawa either, but only She-of-the-path, She-of-the-gleaning, She-of-the-ground-nuts, She-of-the-leaves, She-of-the-moon.

Note the whole duty of a Mahommedan as expressed here.

#### WALI, FRIEND OF GOD, OR HOLY MAN.

*copy* The sanctity peculiar to a *wali*, even if unrecognized or ignored in this world, is infallibly revealed after death by a light or glory (*annuri*) which appears over his grave. The various departed saints are distinguished by a title derived from a tree or other prominent object near the grave. Thus,



*wali mai-kalgo, mai-chedia, mai-durumi, dan marinna, mai-karmami, mai-addua.*

The *sherif*, on the other hand, that is a descendant of Mahomet, is by no means necessarily a holy man. His virtue lies solely in his heredity, and if an evil liver in this world there is prepared for him in the next—since he is impervious to fire terrestrial or infernal—a special water hotter than any fire, in which he will expiate his sins.

The *sherif* alone is entitled to wear the solitary tuft of hair on the crown of the head, just as a similar tuft on the front of the head is the privilege of the budding malam (*almajiri na karatu*). Since the English occupation, however, both these rules, like many others, are more regarded in the breach than in the observance, and the tuft is widely used by the unqualified as a convenient receptacle for coin.

*Copy* STORY OF WALI DAN MARINNA OF KATSENA.

The wife of one Mahamma of Katsena died just before giving birth, and was buried near the dye-pits. During three subsequent months the dyers were molested by an unknown person who repeatedly spilt the dye, hid the dyeing-poles, and generally made mischief. By day nothing was seen of him, but a watchman placed at night in a *chedia* tree close by reported next morning that he had seen a boy crawl out of a hole in a neighbouring bank, play the same pranks with the dyers' property as before and finally return to his hiding-place. When the place was dug open the body of the woman was found within with a live child beside her. Though dead, only one half of her body had corrupted. The other half from head to foot had remained fresh and undecayed, so that her baby had been born and successfully weaned. As they gazed at this remarkable sight the woman's body dissolved into dust.



The boy, under the name of Alfa dan marinna, survived to old age at Katsena, where until recently (1909) he was still living.

Copy  
ABDUL MUKUDUSU.

The story of Abdul mukudusu (or makadasi) has points of resemblance with those of Abraham and Solomon, and the incredulous figure of the sequel completes with the Flying Dutchman and the Wandering Jew an unhappy trio of world-wanderers.

There was once—so the tale runs—a man called Abdul mukudusu who was as charitable as he was wealthy. All he had he gave to the poor, till, so far did his generosity lead him, he at length found himself a beggar, without even food to eat. At this juncture he was visited by two angels, Jibirila (Gabriel) and Minka'ilu (Michael), who appeared disguised as men and begged for alms. Abdul had nothing to give them; but, resolved that they should not depart empty, he called his wife and bade her, after smearing him with ashes, to take him by the hand and present him to the angels as an old slave, the only possession left to her absent husband. His wife unwillingly obeyed his directions. To the angels' questions he replied denying his identity, but they told him that they knew him and asked for the reason of his behaviour, revealing to him at the same time who they were. When Abdul had explained, the angels departed and told God, who thereupon requested Abdul to name his reward for his piety and self-sacrifice. 'Let my reward be,' said Abdul, 'that I may be favourably regarded of Thee.' And God said, 'For asking a little thy reward shall be great. At the threshold of thy house I will hold my last Judgement, whither all creation, man and beast, even to the ant, shall be summoned.' And there, at Abdul's door, will the Judgement be held.

But a certain man derided the promise that so mighty

a gathering should be held in so small a space. And God said to him, 'Because thou hast disbelieved my word this shall be thy punishment: Neither hunger nor thirst nor fatigue shall overcome thee, but thou shalt wander henceforth for ever over the earth, seeking the limits of the place of my judgement.'

And to this day, though unseen, he is wandering and seeking rest in vain.

#### THE DUTY OF SELF-CONTROL.

*copy* A certain leper, frightened by hyenas which were said to frequent the road on which he travelled, hid in some wayside bushes. Soon afterwards a hyena passed by following his trail, and, baffled by the prints of the leper (for his disease had eaten off his toes), said aloud, '*nadaggura san keta gabba akayi ko baya.*' ('What a mischievous fellow the leper is! Did he go this way or that?') When the leper heard this he could not restrain himself, and broke out in execration of the animal, which revealed his hiding-place and cost him his life.

#### PROBLEM STORY.

*copy* Akoi woni gari chinikinsu sai kaman kurege. akoi woni ya fi su gonintar kaman kurege. kurege guda ya gawurta ya gagare duka agarinnan. akache mutumen nan kadai mai-goninta shi za ya kamashi. sai ya che da dansa zo mu taffi mu kama kurege. suka dauka gatari suka tararda<sup>1</sup> kurege abakin raminsa sai ya yi maza ya shigga raminsa. suka nemi ramuna duka suka tataushe. sai ya che da dansa kar ka yerda kuregennan ya fitta raminsa. ya che to. ashe woni ramɪ ba tataushe sai ya fiche<sup>2</sup>. da ya fiche uba ya zo wurin da ya che domin ka ber ya fiche en na je gidɗa sai en

<sup>1</sup> *suka tararda*, they rounded up.

<sup>2</sup> *fiche*, to escape.

ji kumya. ya ɗauki gatari ya buge ɗa sai ya taffi abinsa ya ber ɗa ya suma.

kiashi suke chikka idonsa da kunnensa duka angolu suna jaiwa<sup>1</sup>. da yamma madugu mai-arziki ya sauka awurinn. da ya sauko yai zungo. sai ya tashi ina yawo ya ga yaro ya kirra bainsa su ɗaukeshi ya sa mutane su yi masa wonka ya sa akai masa aski<sup>2</sup> yaro ya sami lafia.

shi kua ba ya tabba haifua. da ya sami yaro ya che ya sami ɗansa ke nan. ya aike ma sarikin gari ya che ya haifu ya che yai murna yai mutum ya sami dukiarsa<sup>3</sup>. sariki ya che ɗaria ne ba ɗansa ba en ɗansa ne en ya zo na gani. sai madugu ya sauka agarinsu. sariki ya ba yayansa doki na pom<sup>4</sup> goma goma ya che ku je ku gammi da ɗan madugu ku yi sukua en kun ɗare ku yi keauta da dowakinn. suka yi suka koma gidɗa. gobe kuma ya ba su dawaki na pom goma goma suka yi kaman jia suka yi sau biar. sariki ya che kai<sup>5</sup> ɗanshi ne dawakina sua ɗare em ba ɗansa ba ba ya yerda aba ma ɗan woni dokinsa yai keauta da shi. sai sariki ya kirra ɗiarsa galladima kua ya kawo tasa ya che ya yi gudunmawa<sup>6</sup> madaiki kuma ya bayer makama ya bayer mata fudu ke nan. sariki ya bada baban gidɗa. madugu ya shigga ya kawo ɗworakwora ashirin ya ba ma ɗa. anayin biki anayin biki sai ɗa ya ga ubansa wanda ya kassheshi da gatari sabili da kurege. uba ya zo agiddan ɗa ya che yerda<sup>7</sup> alɗebba ka

<sup>1</sup> *jaiwa*, a contraction of *jiwaya*; translate, were circling round. The word conveys the idea of watching steadily.

<sup>2</sup> *kai aski ma wane*, to shave a person; note the idiom.

<sup>3</sup> *yai mutum . . . dukiarsa*, he had come to his manhood, let him take the gifts due to him, i. e. to celebrate his fatherhood.

<sup>4</sup> *pom*, pound.

<sup>5</sup> *kai*, exclamatory.

<sup>6</sup> *gudunmawa*, help; the word is used in a general sense quite as often as in the more technical sense of reinforcement in battle.

<sup>7</sup> *yerda*, throw away; = *yer* or *yes da*.

chi kurege. bayin madugun nan suka che wanan mahaukache ne mu yi masa duka. yaro ɗe ya che babu ku ƙialeshi. sai akakirra uba du da madugu. yaro ya che da madugu wanan ubana ne wanda ya haifeni. madugu ya che to na rigaya na yin ma sariki ƙaria mu rufe asiri<sup>1</sup> mu ba ma ubannan naka dukia<sup>2</sup> ya taffi gidɗa en ya son ganinka ya zo ya ganka en kai ka son ganinsa ka taffi ka gansa. uba ya che shi bai yerda ba. sai madugu ya che to mu taffi daji. suka taffi daji. madugu ya ƙarre takobi ya mika ma ɗa ya che achikinmu biu ka kasshe guda. dagganan magana ya ƙare.

At the end of the story the listener is asked which of the two men he thinks should be spared, or, in other words, whether inherited or acquired affection should have more weight under the circumstances. This is a real problem to the native, who rates filial piety very highly in the list of virtues.

In the story complementary to the above Madugu again figures as benefactor. To a man who has lost his father by death and his mother in a slave-raid he gives a magic armlet (*kundu*) which he promises will cure his protégé of the one misfortune which troubles him, that of impotency. The armlet effects an astounding cure, and the friend is overwhelmed with gratitude. But riding one day with Madugu he catches sight of his long-lost mother in a gang of prisoners (*kangi*). Thereupon he begs his befriender to use his magic powers and release her. This Madugu consents to do, but on one condition—the armlet must be returned. What shall his choice be?

Here we have the son's love for the mother similarly weighed in the balance.

<sup>1</sup> *mu rufe asiri*, let us keep our secret.

<sup>2</sup> Note the use of the possessive pronoun before the noun it qualifies even when only very slight emphasis is intended.

copy

## THE FORTUNATE TREE.

There is a certain tree, very rarely if ever identified, called *Jato itachen kurdi* or *Jato na arziki*. Whoever obtains a piece of it may command unlimited wealth, for whatever it touches it turns into money. The difficulty of finding it is rendered wellnigh insuperable by the fact that only by night does it differ from other trees, for then its position is marked by a mysterious light which hovers over it. Moreover, the approach to it is guarded by phantoms—fearful men and animals, leopards, hyenas, and enormous snakes—which strike terror to the sight, though they are but incorporeal nothings.

To illustrate its unique character the tale is told of a certain Buzu or native of the Sudan who was driving a donkey along the road laden with locust-tree pods (*kalua*). The donkey was lazy, so the Buzu tore off a branch from a wayside tree and belaboured her with it; but instead of increasing the pace (and locust-pods weigh very little) the animal began to droop and stagger as though under an insufferable load, and the halting-place was not reached till dark. On opening his pack the Buzu found it full of cowries (*yeskan kurdi*). Some of his blows had fallen on the bag of pods and turned them into money. The next day he retraced his steps and sought long, but vainly, for the spot where he had beaten the donkey so that he might carry off the wonder-working tree.

The writer was entirely incredulous of every property attributed to the lucky tree until May, 1909, when one night, looking in a direction where there was nothing but uninhabited bush, he saw at a distance of between 500 and 1,000 yards a ruddy light which hovered unsteadily in the air, appearing and disappearing at intervals of about a quarter of a minute like a large will-o'-the-wisp. The natives unanimously recognized it as the light of the Fortunate Tree, but declined to



explore in its direction. It is probably an electrical manifestation at the tips of the branches similar to the St. Elmo's fire seen at the extremities of ships' masts in certain conditions of atmosphere.

*Copy* SUPERSTITIOUS AVERSION TO A COLOUR.

A certain man of Zaria (alive in 1908) was obsessed with a horror of anything black or even of the mention of the word in conversation. If the expression *bakki kirim* or *bakki wul*, very black, was used in his presence he would reply angrily, *allah ya gamma ka da bakkin machiji ya sareka, da bakkan gobara ta kone giddanka, da bakkin mutum ya yin maka bakkin magana*, God cause thee to meet with a black snake to bite thee, and a black fire to burn down thy house, and a black man to speak to you black (i.e. evil) words!

If, on the contrary, you used the expression, *fari fat*, very white, he would answer with a gratified smile, *allah ya baku farin samu*, God give you a white (i.e. fair or happy) possession!

*Copy* THE RAINBOW.

The rainbow is called *masharua* because when it appears, even accompanied by threatening clouds, rain will hardly ever fall, being drunk up (*sha*) by the spirit of the bow.

Of its origin, tradition says, *dagga suri ya kan fitta kaman iska ina murda kaman gugua haderi ina daurewa rua ina hanna*, from an ant-heap it rises like the wind, it revolves like a whirlwind, the storms it binds and prevents the rain.

The spirit of the bow, *gajimare*, is double, one half, the male, being represented by the red colour in the bow and the other half, the female, by the blue. It haunts all wells, pools, and rivers in the form of a snake, and its beneficent presence is retained in a house by the practice of keeping at least one pot full of water on the premises. The snake theory is no doubt due to the shape of the bow. A similar superstition



is found among the Hottentots and other tribes of Central and South Africa.

In ancient mythology the serpent is represented as the embodiment of lightning. This connexion is alluded to in Babylonian, Arabic, Hindu, Hebrew, and American-Indian traditions. Dr. Smythe Palmer (v. *Nineteenth Century and After*, Oct., 1910) alludes to a wall-painting of the Navajos of Central America which embodies a prayer to the god of the clouds to send rain on the growing crops. In this painting, darting right and left out of the embanked clouds, are red and blue snakes, which are suggested as representing lightning. If no connexion with the rainbow is intended—and the two colours suggest a rainbow rather than lightning—the coincidence is a curious one. The rainbow rather than the lightning would seem to be the natural accompaniment of the refreshing rain desired.

#### HAUNTED TREES.

The *kuka*, *rimi*, and *loko* trees are the haunts of evil spirits. It is especially dangerous to loiter near them at noon or midnight, when the spirits will call out or strike the passer-by.<sup>1</sup>

Belief in visions and in evil spirits is universal. An instance of each may be given.

A man was walking outside the town of Zaria with a youth called Na-ta'ala, when the latter suddenly called out, 'Beware, they will knock you over!', pointing, as he spoke, in front of him. He explained that he had seen horsemen in black and mounted on black horses riding headlong towards them. The

<sup>1</sup> Cf. Here frequent at the visionary hour  
When musing midnight reigns, or silent noon,  
Angelic harps are in full concert heard,  
And voices chanting from the wood-crown'd hill.

THOMSON'S *Seasons*.

same evening he was seized with convulsions and died the morning after.

In March, 1909, a man named Awudu saw two black dwarfs, a man and a woman, each about one foot high, emerge from a *rimi* tree and walk towards him across a valley. They then disappeared as suddenly as they had come.

It must be remembered that just as white colour is connected in the native mind with death and mourning, from the colour of a shroud which is usually white, so with the colour black is associated all that is evil, mysterious, or ill-omened.

#### CROSS-ROADS.

Cowries are dropped at cross-roads to avert sickness.

#### ANGELIC WORK.

It is the duty of angels continually to be washing and wiping the feet of men lest the earth destroy them (*kassa ya bata su*). Only the barefooted can enjoy this ministration, and 'the angels rejoiced when they saw the Europeans and said, "We shall have a rest".'

#### THE WART-HOG AND THE HORNBILL.

*Copy* The original name of the wart-hog, sometimes known as *mugun* or *mungun dawa*, was *durungu*. But pious Mohammedans should never use this name, for the following reason. The Prophet was one day on a journey and could find no water. So he asked a hornbill (*burtu*) to show him the nearest pool, but the hornbill lied and said that it did not know. Then a wart-hog was consulted, which sought diligently until it had found a pool in which the Prophet and his attendants refreshed themselves and their horses. Then Mahomet laid a curse on the bird, saying that thenceforth it should only drink once in two days; but the wart-hog he blessed, saying that it should no more be called *durungu* but *althamzir*, the speedy, and that no Moslem should eat its flesh.

The number of days during which the hornbill is said to refrain from drinking varies with the teller from two to seven. As a fact it is rarely seen drinking, and apparently finds the dew sufficient for its needs. It eats grasshoppers, small frogs, mice, &c.

copy  
 ORIGIN OF THE MUTUAL HOSTILITY OF THE  
 DOG AND THE HARE.

Zomo da karre suka yin amana akaue kowa da garinshi, sai karre ya che da zomo abuta da mun yi da kai yai yawa na kai ka garinmu.<sup>1</sup> Sai ya dauki zomo ya sakka achikkin sabira ya kai shi garinsu. Birnim karnuka duk suka<sup>2</sup> che marhaba suka che mi ka sa chikkin sabira. Ya che ba ruanku. En ya chi abinchi sai ya zuba chikkin sabira zomo ya chi. Suka kwana biu agarin karre. Suka fitta suka koma kauye inda suka yi abuta sai ya fittarda zomo achikkin sabira. Zomo ya che to ka yerda da ni ni ma na yerda da kai na kai ka garinmu. Sai ya dauki karre ya sakka achikkin sabira. Zomo ba shi iya daukan karre sai ya ja shi akassa. Suka je birnin zomo. Akache marhaba zomo marhaba zomo mi ka sakka chikkin sabira. Zomo ya che ba ruanku. En zomo ya chi abinchi ya ba karre achikkin sabira shi ma ya chi. Suka kwana biu agarinsu sai suka fitta zasu koma kauye inda suka yin abutannan. Zomo ina ja karre akassa. Sai suka zo gonan kura, tana<sup>3</sup> noma da iyayenta. Zoma ya karie ma ta dawa da jan karre sai ta che wanene na karie min<sup>4</sup> dawa. Zomo ya che ki kura hallinki ke nan ba ki so alheri. Kura

<sup>1</sup> In Hausa the plural is frequently used where in English we should employ the singular. This, as in the expression *zakkaninmu da shi*, between me and him, is often due to the dictates of euphony.

<sup>2</sup> Plural to agree with inhabitants of the *birni* understood.

<sup>3</sup> The hyena is always feminine in story.

<sup>4</sup> *min* and *mas* are common abbreviations, especially in the Zaria dialect, for *mani* and *masa*.

tana zua, zomo ya sakki sabira karre ya fitta, duka biu sun gudu.

Karre shi ya iya saƙa. Ashe kura tana bin hainyarsu. Tai kussa agiddan enda karre yi ke saƙa, sai zomo ya tashi agab-banta bop<sup>1</sup> da gudu ya iske karre ina saka, ba ya gaya ma karre ya ga kura ba, ya che ma karre beri en karbeka asaka.<sup>2</sup> Karre ya che to ya ba shi wuri ya hau<sup>3</sup>. Sai kura ta zo wurinsu ta che to achikkinku biu wanene na koro. Zomo ya che wanda kana gani ina lumfashi<sup>4</sup> shi ne ya gudu. Sai ta bi karre da gudu ta ber zomo. Karre ya tsere daker. Karre ya che mun yi abuta da zomo ya chi amananmu, zakkanninmu da shi sai gaba. Mafarin gaban karre da zomo ke nan.

A hare and a dog struck up a friendship at a village, each of them having his own town. And the dog said to the hare, 'The liking that I have for thee is very great; I will take thee to our town.' So he took the hare, placed him in a bag and carried him to his town. All the dogs' city said, 'Welcome!' they said, 'What hast thou put in the bag?' He said, 'It is no concern of yours!' When he ate food he placed some in the bag for the hare to eat. They spent two nights in the dogs' town. They went forth and returned to the village where they had formed this friendship, and then he let out the hare from the bag. The hare said, 'It is well: thou art fond of me and I am fond of thee; I will take thee to our town.' And he took the dog and put him into the bag. The hare was unable to carry the dog except by dragging him along the ground. They arrived at the hare's city. 'Welcome hare, welcome hare!' was the word; 'What hast thou put inside the bag!' The hare said, 'It is no concern of yours!' Whenever the hare ate food he gave some to

<sup>1</sup> *bop*, a descriptive exclamation.

<sup>2</sup> Note the idiom.

<sup>3</sup> *hau* is the regular word used of a man seating himself at a loom.

<sup>4</sup> The dog by his exertions in weaving was more out of breath than the nimble hare.

the dog in the bag, who ate it. They stayed two nights at their town. Then they went forth to return to the village where they formed the said attachment. The hare was dragging the dog over the ground, and they came to the farm of the hyena who was farming with her parents. The hare damaged her corn by dragging the dog along, so she said, 'Who is damaging my corn?' The hare said, 'O thou hyena! such is thy way; thou dost not wish for peace!' The hyena was approaching. The hare put down the bag, the dog came out, and both of them ran away. The dog knew how to weave. When they had returned to the village where they had made friends the dog sat down and began weaving. It turned out that the hyena was following their trail. She had nearly reached the house where the dog was weaving when the hare jumped up with a spring in front of her and ran off and found the dog weaving. He did not tell the dog that he had seen the hyena, (but) he said to the dog, 'Let me take thy weaving for thee.' The dog said, 'very well,' and made room for him to take his seat. Then the hyena came up to them and said, 'Now then, of you two which was he whom I have driven here?' And the hare said, 'The one whom thou seest is out of breath he it is who ran away.' So she ran in pursuit of the dog and left the hare. The dog with difficulty escaped, and he said, 'We made friends with the hare and he has destroyed our friendship. Between us and him there will be nothing now but strife.'

This is the origin of the enmity between the dog and the hare.

*copy* WHY THE SPIDER IS CALLED 'THE CRAFTY ONE'.

The spider, being in need of money, borrowed ten thousand cowries each from her friends the wild cat, the dog, the hyena, the leopard, and the lion. When the day fixed for repayment came round she told her creditors, each of whom believed himself to be the only one, to appear at her house in the order named,



timing their visits so that only a few minutes should elapse between them. In due course the wild cat arrived to claim his money. The spider bade him enter her house and detained him in conversation. 'Be careful!' she said at last, 'I think I hear a dog outside. You had better hide under this calabash.' The cat speedily did so, and the dog came in. 'Pay me my debt,' he said. 'I have no money,' the spider replied, 'But there is a cat under this calabash. Take him as repayment of the debt, but leave me one leg as evidence of the transaction.' The dog had hardly finished devouring the cat when the hyena announced his presence at the door. 'Hide under the calabash,' cried the spider, 'until the hyena has gone!' The same ruse got rid of the dog, and, later on, of the hyena, which was devoured by the leopard. Then the lion came in, and a terrible fight began between him and the leopard, for these two animals are equal in strength and ferocity. While they were at grips the spider made haste to boil some fat at the fire, singing, as she stirred it,

Záki béri	O lion, refrain !
Damíssa béri	O leopard, refrain !
Faddáunku na máinya	Your fight is between great ones :
Wá yi kan shígga	Who may enter into it ?

Both combatants being now completely exhausted the spider drew near and poured over them the boiling grease. In a little while both of them were dead. Their legs were kept with those of her other victims so that if any one should inquire if the loan of any particular creditor—say the hyena—had been repaid she might show the dog's leg as the proof that he had been repaid in kind, and so in the same manner with the others.

#### THE DUIKER.

The duiker (*gadda*) is said to be the bravest of all animals. The source of his courage lies in the hair-tuft *zanko* on his head which a man handles at his peril, for contact with it causes boils



and swellings only curable by a long course of witchcraft (*shafi*) and medicine.

It is also highly intelligent, as is shown by its custom, vouched for by native hunters, of occasionally anticipating the early rains in a very original manner. For when grass and herbage at the end of the dry season is withered and inflammable and hinders the growth of the new young shoots it will bore a hole in an ant-heap with its horn and continue rubbing it against the hard earth until the friction causes sparks. These alight on the dead grass near and burst into flame. When the ground is thus cleared by the fire the new shoots spring up and the duiker can enjoy a succulent diet.

#### THE ORYX.

The oryx (*marili*) is said to have only one horn, which by the time he is fully matured reaches to his tail. To this is due the reputed fact that it only breeds once. This tradition is due to the appearance of the animal's horns as seen from the side. Owing to their being exactly parallel only one is then visible.

#### SWALLOWS.

Swallows bring good luck to the houses they inhabit. Hence their freedom from molestation in mosques and entrance-rooms. This superstition seems to be world-wide.

#### THE CROW.

The *hankaka*, or black and white crow, builds no nest and lays no eggs. Its young are reared from stolen hens' eggs.

This is simply a natural exaggeration of the fact that the bird's resting-place is very rarely seen.

#### 'COCKS' EGGS.'

The small eggs which hens often lay first are attributed to the cock.

## BORI.

*Bori* is a self-induced hysterical seizure which forms the culmination of the dance of that name. It is acquired by dancers of both sexes, but principally by women. The tendency to hysteria is occasionally inherited from the parents, in which case the victim will submit to a vigorous medical treatment in order to be free of it. Those on the other hand who aspire to be expert dancers encourage its manifestations by every means in their power. The scents used by the women and the prolonged insidious wailing of the violin (*goge*) are powerful aids in producing the abnormality. The seizure usually occurs after a series of circles, performed with shuffling steps and rhythmical oscillation of the body. It takes the form of convulsive movements in which the dancer beats her chest, tears her hair, thumps the ground with her fist, wrings her hands, falls flat on the stomach, or jumps about on the knees. These convulsions succeed to a preliminary and highly characteristic bound in the air, in which the performer falls with a thud in the sitting position, usually with one leg thrown rigidly across the other. Sometimes the movements are even more extravagant, and she will climb on to and fall from a tree or do herself other serious hurt unless forcibly prevented by her friends. Animal noises, grunts, screams, and obscene language usually accompany these movements, all of which are attributed to the presence of spirits in the person possessed, and from the attitudes displayed and noises made is judged the identity of the particular spirit in control. The master of the ceremonies (*sarkin bori*) or other experienced onlooker will usually be able to identify the spirit, but should he be uncertain the obsessed person will herself give the information in a manner and tone of voice which the native attributes not to her but to the spirit himself.

Each spirit has some favourite object or colour into which he

will pass instead of into the person who possesses it. This is called the protecting object (*kayan tsere*), and those who are involuntarily the victims of the seizure, or who merely wish to induce it when required at a performance, take care to possess the particular article which the spirit favours. Hence the feeling shown by the possessor of some apparently worthless object when it is lost or destroyed.

Some days elapse before the effect of a seizure completely dies away. During this period the convalescent confines him or herself to a diet of kola-nuts and water, and shows marked general lassitude. A peculiar vocabulary is also employed, consisting, in Northern Nigeria, of true Hausa words altered or replaced by more or less appropriate synonyms. The gradual return of normal speech is considered to coincide with the departure of the spirit. The whole subject is tabooed by the stricter section of the community as converse with the powers of evil, and it is sometimes difficult to obtain any acknowledgment from one who has returned to the normal state that he or she is cognizant of the names of the spirits or of the 'spirit-language'.

A list is here given of the different spirits with the object or objects which they severally affect. It will be seen that there is in almost every case an obvious connexion between the two.

<i>Name.</i>	<i>Tsere.</i>	<i>Remarks.</i>
<i>nakadaorjanzirri.</i> The nodder.	A monkey's skin ( <i>buzu</i> ) and a bell.	The bell to rouse him.
<i>badakua.</i> The <i>dakua</i> woman.	A piece of blue cloth and a speckled ( <i>wake wake</i> ) hen.	A female spirit.
<i>sarikin rafi.</i> King of the river.	A <i>hanurua</i> nut and a small chicken.	Husband of <i>ba-</i> <i>dakua.</i>

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<i>Name.</i>	<i>Tsere.</i>	<i>Remarks.</i>
<i>mai-bakin-rai.</i> The man with the black soul.	Anything black.	
<i>ba-gudu.</i> He who runs not away.	A white kola-nut and a woman's head-kerchief of the same colour.	White the colour of death and so of fear, which this spirit does not know.
<i>ba-gobiri.</i> The man of Gobir.	A weapon.	The Gobirawa are renowned for prowess in war; cf. the saying, <i>gobir giddan fad- da</i> , Gobir home of war.
<i>sarikin barade.</i> Leader of horse- men.	A red cloth or reddish cock.	Red is the colour of royalty.
<i>madambechi.</i> The boxer.	A boxer's outfit, i.e. loin- cloth, cloth for en- wrapping the arm and jinglinganklets( <i>akayo</i> ).	
<i>sarikin fulani.</i> King of the Fulani.	A string of small cowries.	Strings of cowries are the character- istic ornament of a Fulah.
<i>meramu.</i> Miriam.	A string of scented cowries, and a small red cloth <i>na barage</i> .	
<i>ibrahim.</i> <i>nana ayesha.</i>	A white-bellied kid. Blue cloth.	Wife of Ibrahim.

<i>Name.</i>	<i>Tsere.</i>	<i>Remarks.</i>
<i>mallam alhaji.</i>	Anything white.	A mallam's official dress is white.
<i>dan galladima</i> or <i>buaye.</i> The strong one.	Tobe and trousers of blue ( <i>saki</i> ), white turban, shoes, ram's skin of the best quality, a few kola-nuts, and some scent.	The complete attire of a prince or high official.
<i>zaki.</i> Lion.	A bone or piece of meat.	The bone is usually placed in the mouth of the possessed.
<i>kaura.</i>	A yellow cloth ( <i>zanen gwanda</i> ) and a peculiarly-marked sheep (v. Vocab. <i>tozali</i> ).	
<i>anakwanche.</i> 'Lying down.'	Two brown chickens.	
<i>dogon daji.</i> Tall one of the bush.	<i>gia</i> , i.e. fermented corn.	
<i>dogon gidda.</i> Tall one of the house.	Fresh milk.	
<i>Kure.</i> Male hyena.	A piece of meat.	
<i>almajiri.</i> Disciple.	A small iron bow.	
<i>baban maza.</i> Leader of men.	A cock with some red feathers.	The red feathers are not imperative.
<i>wanzami.</i> The barber.	A razor.	

## 106 HAUSA SAYINGS AND FOLK-LORE

<i>Name.</i>	<i>Tsere.</i>	<i>Remarks.</i>
<i>bakkomashi.</i> Black-stick.	A black stick.	
<i>andi.</i>	A monkey's skin.	
<i>sarikin fushi.</i> King of wrath.	Honey.	Honey to appease him. He is younger brother to <i>baban maza</i> .
<i>kworo na daji.</i> Dwarf of the bush.	A small chicken.	
<i>kandi.</i>	A small hoe.	This spirit, a female, causes the levitation of the hoe in a celebrated conjuror's trick.
<i>alfanda</i> (Ar.). Lion.	A black heavily-plumed chicken.	
<i>mai-gworje.</i> The bell-man.	A small stick.	Younger brother to <i>nakada</i> .
<i>kyembo.</i>	A large bead ( <i>dilari</i> ).	
<i>mai-yannen gobir.</i> The man with the young comrades of Gobir.	A pair of irons.	

## BORI-LANGUAGE.

<i>English.</i>	<i>Hausa.</i>	<i>Bori hausa.</i>	<i>Meaning.</i>
house	daiki	zuntu	
mallam	malam	mai-walwala	the quarrelsome one.
boy	yaro	jariri	infant.



<i>English.</i>	<i>Hausa.</i>	<i>Bori hausa.</i>	<i>Meaning.</i>
food	abinchì	wankara	
tobacco	taba	butua	
kola-nut	goro	barbata	injurious thing.
hanurua-nut	hanurua	yoka yoka	sticky thing.
female	mache	matua	
male or	namiji	dan gworzo	strong man; cf.
husband			<i>gorzo</i> , Dict.
ear	kune	mai-garìke	the thing like a
			cattle-pen.
eye	ido	mai-kipte	the winker.
cold	sainye	sarari	open space.
town	gari	jan garu	red walls.
God	allah	mai-samma	the heavenly one.
women's cloth	zane	karmami	corn-blades.
morning	safe	fetete	
sleep	berichi	kankanana	death's young one.
		mutua	
to go	taffi	chi da gabba	to make forward.
to sit	zamna	kwofe	
to eat	chi	zura	cf. <i>chura</i> .

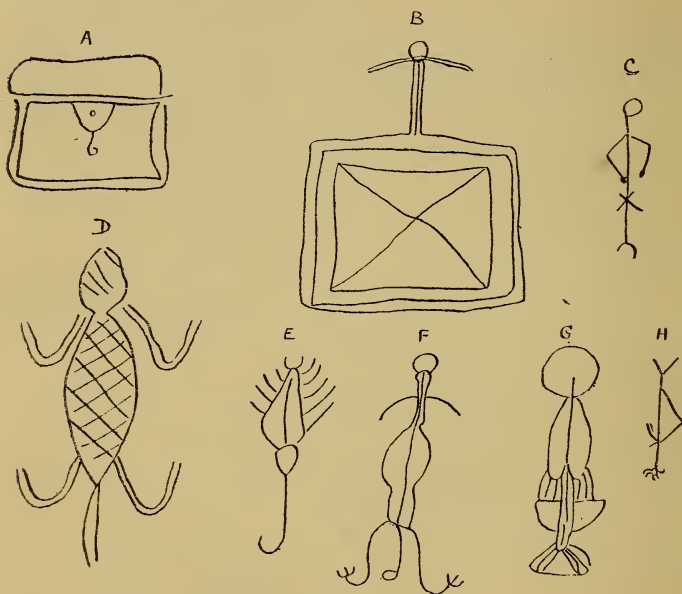
## GESTURES

<i>Movement.</i>	<i>Signification.</i>
Head and eyebrows raised simultaneously.	Affirmation.
First finger or first and second together waved horizontally in front of the face.	Negation.
One shoulder shrugged and the head lowered to meet it and shaken convulsively.	Strong negation.
One or both arms lowered with the hand perpendicular to the forearm, or bent at the elbow with palms turned outwards, and the hand oscillated horizontally.	Repudiation of a suggestion or gift.
One hand laid loosely, palm uppermost, in the open palm of the other.	'Your question is not understood,' or 'I have not what you ask for.'
Index finger pointed at the eye.	Confirmation by an eyewitness of the events stated by him.
Mouth slightly open and the fingertips (palm of the hand inwards) tapped repeatedly on the upper lip.	Wonder or horror.
Hands clapped together.	Anger or grief.
Lower lip protruded.	Distaste or disdain.
Arm extended horizontally with fingers and thumb pointing stiffly forward.	Abuse.
Forefinger and thumb held curved apart from the other fingers with the tips touching.	Emphasis on words, especially on the name of God in oaths or asseverations.

<i>Movement.</i>	<i>Signification.</i>
Hand lowered and waved inward, with the palm inwards, towards the body.	To beckon a person to one.
Index finger of one hand hooked in the thumb or index finger of the other.	Secret friendship.
A wink.	To call a person, or give a private warning, e. g. of silence.
Index finger pointed forward, with the second finger pointed at right angles to it.	To indicate a person, without being noticed; the index finger is the 'blind.'
Finger tips rested on the lower lip.	Grief, wonder or meditation.
Drawing perpendicular lines on the ground.	Emphasis on points in conversation, or to distinguish one from another.
Patting the top of the head.	Self-abasement.
Clenched fist raised above the head, with the palm inwards, and shaken backwards and forwards.	Greeting of a mounted man to his superior.
Hand raised to the middle of the forehead and lowered (like a slovenly military salute).	Greeting to a superior.
Hand raised as high as the elbow, palm outwards, and oscillated at the wrist.	Ditto.
Genuflexion.	Greeting in passing an equal or a superior.
Mouth opened and a 'tattoo' beaten with the finger tips on the lips, accompanied by a shrill ululatory cry.	Women's greeting to a superior.

## HAUSA ART

The drawings here shown are copied from those found on the palm rafters (made of the *tukurua* palm) supporting the verandah of the house of a village head-man. They show that the native artist is ignorant of perspective and can only draw on a flat plane, the models being seen from above. The one un-named has defied recognition. It seems to be the unfinished study of some insect.



A. Book-pouch.  
B. Writing-tablet.  
C. Mantis.

D. Lizard.  
E. Scorpion.  
F. Chameleon.

G. Dragon-fly.  
H. ?

## GAMES

## CHACHA.

*Chacha*, that is, gambling with cowry shells, is with other games of hazard prohibited by the Koran. Nevertheless, among the lower orders it is universal, and many of good standing secretly indulge in it. Previous to the English administration it was repressed as much as possible by the ruling chiefs. It is now more prevalent, partly owing to the large amount of money disbursed in regular wages to soldiers, workmen, carriers, and domestic servants, and partly to the English policy of *laissez faire*, tempered by certain restrictions in the case of the military, in all matters not contrary to the criminal law of the land.

The five varieties of the game are as follows:—

<i>Name.</i>	<i>Number of players.</i>	<i>Number of shells.</i>	<i>Remarks.</i>
1. <i>Dikkan.</i>	2	4, 6, or 8.	The game played with 8 shells is called <i>matarganga</i> or <i>uwar tsia</i> , because owing to its complications the unskilful are often heavy losers.
2. <i>Biu da biu</i> , two and two; or <i>Aba taya</i> , giving help.	Unlimited.	2 for each player.	The players take sides, or if an uneven number, play as in No. 5.

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<i>Name.</i>	<i>Number of players.</i>	<i>Number of shells.</i>	<i>Remarks.</i>
3. <i>Uku da uku</i> , three and three.	2	3 to each player.	One player's shells marked to dis- tinguish them from the other's.
4. <i>Fudu da fudu</i> , four and four.	2	4 to each player.	„ „
5. <i>Mai-shaida</i> , 'dummy.'	2	6	Two for either player and two for 'dummy'.

For all varieties of the game the rules are, with such trifling differences as are necessitated by the number of players and of shells for each player, similar. A shell that falls with the lips uppermost is called open; if otherwise, shut. In *dikkan*, the commonest form of the game,

With 4 open and 2 shut, *idon mazuru*, cat's eye } Thrower (*mai-*  
With 2 open and 4 shut, *arba* } *sebbi*) wins  
All 6 open or shut, *sitta* } the stake.

With 5 open and 1 shut }  
With 1 open and 5 shut } *talata* { Non-thrower (*mai-rikke da*  
With 3 open and 3 shut } *kurdi*) wins the throw.

Only the thrower can win the stake. The first throw puts one or the other of the players 'in'. If the non-thrower wins he becomes the thrower. The stake can be doubled by agreement.

The small shell which has been fined down by rubbing on a stone is that used in *chacha* and is called *tulu*. To give it stability the hollow back is sometimes filled with clay or pounded cassava root. It is then called *ago*, and is worth from 6*d.* to 1*s.* The faked shell (*godogo*) will fetch anything up to five shillings, but its use is necessarily restricted to night-time.



## DARRA.

*Darra*, known on the Gold Coast as *waru*, is not a gambling game. There are two varieties which are quite distinct, *darran hausawa* and *darran yariba*.

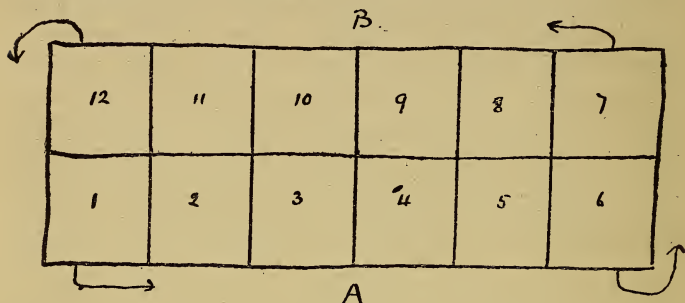
*Darran hausawa*.—A 'board' is made of thirty squares (*giddaje*), six one way and five the other, by drawing lines on the ground. Either player has six pieces (*da*) marked to distinguish them from his adversary's. They may be pebbles or pieces of stick or similar small objects. Empty siphon sparklets are often used. The players first place the pieces in turn on the board, in any square so long as three pieces of the same player are not in a straight line. An oblique line is not included in this restriction. Each player then, by moves from one square on to an adjoining empty square, endeavours to form a straight line of three of his own pieces. Oblique moves are not allowed, nor can one piece hop over another. For every line of three so formed one of the opponent's pieces may be huffed from anywhere on the board. A new line can be formed by the removal of one of the three pieces of a former line and the substitution of another piece, even though the other two pieces have not moved. The winner is he who, when further play has become impossible, has taken the greater number of his opponent's pieces.

*Darran yariba*.—The 'board' is in the form of an oblong rectangular figure divided into two adjoining lines of six squares each.

Squares 1-6 belong to one player, squares 7-12 to the other. Four pieces are placed in each square. The first player picks up the four pieces from the square at either end of his line, and moving counter-clockwise drops one piece in each square, gathering up the contents of the square in which his last piece falls and proceeding until the last piece meets with an empty

square. The contents of any square containing three pieces—and so with the added piece four—are taken by him, but the move continues unless the capture is made with the last piece in hand.

For example, supposing player A to start at square 1, he would drop a piece in 2, 3, and 4, gather up contents of 5, with 5 pieces go to 10, dropping a piece in 6, 7, 8, and 9, proceed to



3, capturing *en route* the contents of 1, and thence to 9, and so on. The player wins who, when no further moves are practicable, has taken the greatest number of his opponent's pieces.

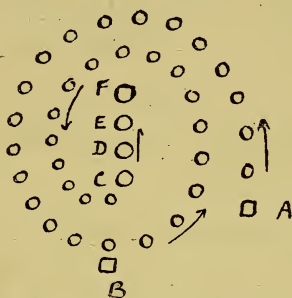
#### THE PARADISE GAME (WASAR ALJENNA).

An oval space is swept clear on the ground, and the road to paradise marked on it by a curved line consisting of about forty squares, as in the diagram.

The two players have each a 'son' (*ḍa*) represented by a stone or piece of stick, who race to paradise from the starting-point of the school, A. Moves are alternate, and are governed by the throw of cowry shells or empty ground-nut shells,<sup>1</sup> in

<sup>1</sup> *gujia* is often used as a synonym for *chacha*, which from the ill repute attached to it has earned the necessity for a euphemism. Cf. saying, *dan gujia ba mutum ne ba*, a gambler is not a man.

accordance with the rules of *dikkan*. The throw *idon mázuru* (v. description of *chacha*) entitles the 'son' to move forward one square, *sitta* four squares, and *arba* twelve squares. Until one of these three winning throws is made, the 'son' cannot start on his race. Once started, a losing throw (*talata*) involves no penalty beyond stationariness, except in the squares c and d, when on a losing throw the player must return to the



A. School (*makaranta*) (starting-point).

B. House of the hyena (*giddan kura*).

C. The fire (*wuta*).

D. The bridge (*sirati*).

E. Porch of departure (*zauren salama*).

F. Paradise (*aljenna*).

square opposite B and recommence his journey to salvation from that point. Once the Porch of departure is reached a losing throw can delay the aspiring pupil, but cannot send him back. From the square c onwards moves are limited to one square at a time whatever the kind of winning throw made. The game is played chiefly by children.

#### AKAS KANEN WONI.

*Akas kanen woni* is a children's game, resembling one known in England as 'hi cockalorum'. The players, about six in

number, stand one behind the other, the hands of each one resting on the shoulders of the one in front. The foremost player rests his on his knees. Another boy, partially supported by a companion on either side, walks along the backs of those beneath him, who endeavour by their movements to upset him and repeat as they do so :

akas kanen woni	Let us slay the young stranger ;
nawa ina gidida	There is one in my house,
ina chin min tuo	He is eating my porridge !

#### BOXING.

In boxing (*dambe*) there are three different blows with the foot and three with the hand.

With the foot :

*kaffa*, a forward kick with the point of the toe or sole of the foot.

*shuri*, *suri*, a kick with the side of the foot.

*mangare*, a downward or backward kick with the heel.

The first two words are often used interchangeably.

With the hand :

*mare*, a blow with the open hand.

*kulli*, *tika*, a downward blow with the fist clenched (cf. *kulli*, to lock).

*nushi*, a forward blow with the fist.

When the fist is clenched the thumb is tucked between the second and third fingers.

## VOCABULARY

**abakin**, in exchange for, of the value of; *na pansheta da zane abakin barwa*, I ransomed her with cloth of the value of a slave.

**abára**, a large canoe, the kind used by the men of Zaberma.

**abin**, *abin fadi*, a thing worth telling, a remarkable thing.

**aboki**, friend, pl. *abokai* or *aboka*.

**aburu**, a species of grain (*Paspalum*), closely resembling but taller than *acha*, q.v.

**acha**, a species of grain (*Paspalum scrobiculatum*).

**achakwa**, an oblong tray, usually railed, for carrying loads on the head.

**adakka**, flint-lock gun, as distinguished from the long-barrelled *sawaila*, q.v.

**adamushi**, a kind of trousers.

**adashi**, a co-operative loan system among friends; e.g. A and B lend five shillings

each to C, who has a private object in view (*shaani*); the next month A and C each lend five shillings to B, and finally B and C each lend five shillings to A, who, as the last to be repaid, has the first call on his friends when next herequires financial assistance.

**adda**, matchet; a Nupe word.

**addua**, prayer, spec. supplication as opposed to *salla*, formal prayer; *kurdin addua*, fee paid to mallams at a marriage.

**aduruku**, a tall straight tree with very short branches; the bark and leaf are like those of the Spanish chestnut; often planted as a fence between compounds.

**afutu**, a species of palm resembling the *kajinjiri* palm (q. v.), the 'thorn'-edged leaves of which are used in mat-making.

**agalimi**, a mat (Sokoto).

**agara**, tendon of Achilles.

- ago**, a small cowry shell used in *chacha*.
- agogu**, watch ; a Yoruba word.
- agola**, step-child, pl. *agololi*.
- agwada**, dassie or rock rabbit (*Hyrax* or *Procavia*) ; the cony of Scripture.
- agwai**, a Fulah ; pl. id.
- aharashi**, an expression used when one man's remark accidentally fits in with or answers another's.
- aia aia**, a grass about eighteen inches long, with three-sided stem, feathery flower-tuft, and leaves at the top and bottom of the stem.
- ajia**, 1. Possessions, property, gen. 2. A court-official, e. g. in Bauchi, who corresponds to the maji at Kano. Both words are derived from *aje*, to put by. 3. A form of *aje* ; *ajiyeshi nan*, put it here.
- ajingi**, master of the ceremonies at the *bori* dance ; = *sarikin masubori*.
- akan** or **akain**, *gouma jia akain yau*, better yesterday than to-day.
- akanza**, a mark cut on each cheek at the Mohammedan season called *takutaha*.
- akara**, biscuits, gen.
- akayo**, pieces of jingling iron worn on the ankles by boxers and public performers or attached to the *garaiya*, q. v.
- akib(b)a**, *ya yi akiba*, it is profitable.
- akoi**, *mai-akoi*, a rich or prosperous man ; cf. *mai-abu*.
- akokari**, thought-reading, divination, e. g. with the aid of shards, seed-pods, calabashes decorated with cowries, &c. ; cf. *kokari*.
- akugwáru**, a kind of white European cloth with large black or blue check.
- akwati**, box, gen.
- alayadi**, domesticated pig ; = *gursuna*.
- albashi** or **albaki**, pay ; cf. *bashi*, *ba*.
- alera**, the two heddles of the loom which carry the divided warp threads.
- alfanda**, a title of respect for a king.
- alfinti**, linen cloth.
- alfôwa**, a (gambling) game played with a long piece of leather and a needle or similar article ; the leather, looped at one end, is rolled



into a coil; the second player tries to run the needle through the loop in the centre.

**algarib, algaru**, seeds of the *lausuru* plant, q.v.; the red seeds are used in an ointment for rheumatism.

**algus**, deceit, e. g. cheating at a game.

**alhanzir**, wart-hog (*Phacochoerus*); it is black in colour, lives singly or in pairs in a burrow, and feeds on roots; cf. *durungu*.

**alheri**, *allah ya kai ka alheri*, God prosper your journey; *em mutum ya zama tar da makiyensa ba alheri*, there is no happiness living with one's enemy.

**alibida**, a species of rubber-tree which yields white rubber.

**alkafura**, the position with the head bowed to the earth, a forward somersault; so called from its being the appropriate attitude of heathen abasement; v. *ka-fura*.

**alkudira**, a synonym for God, He who wills or decides; the form *alkadiri* is some-

times used to mean pride, self-respect; cf. *kudira*.

**alłowa or alłowala**, ablutions before prayer.

**almauru or almuru**, very late in the evening.

**alongab(b)a**, collar-bone.

**alwashi**, *suna alwashinmu*, they are fooling us with illusory promises.

**amadu mai-dauro agato**, a species of ant with an abdomen like a grain of *dauro*; v. H. Dict. p. 41. It humps its body upwards when walking; the thorax is of a lighter colour than the abdomen.

**amagi**, a kind of cloth; = *bınu*, q.v.

**amaria**, bride, newly or last married wife.

**ambeche**, water-buck.

**ambola**, a malignant gesture, the hand being extended with all the fingers pointed forwards; = *dakua*, q.v.

**amôdari**, ophthalmia.

**amshi**, to receive, take.

**aneshuwa**, living, livelihood, occupation.

**anfani**, *allah ya anfananka*, God bless thee.

**angarma**, a stallion; fem. *angarmia*, a mare.

**angulum kwakwa**, the crested eagle (*Lophoaetus occipitalis*).

**anini**, 1. Button. 2. Used also to describe the eighth of a penny coin in circulation.

**ara**, to borrow; *ina so ya ara tsani*, he wishes to borrow a ladder; cf. *aro*.

**araura**, bumping shoulders, a game played by children.

**arigingini**, prone on the back; cf. *rubda chiki*, prone on the stomach.

**arradu** or **harradu**, *gatarin harradu*, a meteorite, thunderbolt; only milk, it is said, will cool it.

**asham**, evening prayer said during the month of Ramadan.

**ashuta**, a bird-snare, consisting of a line of running nooses of thread supported by a row of spikes, which are joined together by the pliant stalk of the *kaba* palm.

**asiri**, *Allah ya rufe asirinka*, God preserve thy secrets, i.e. the sanctity of thy inner life; a salutation to a superior.

**aska**, a triangular piece of embroidery on a tobe.

**atarus**, the common kola-nut.

**atil(1)e**, a large tree; the fruit is used as food, in an oil for the body, and by sorcerers.

**au**, or; an Arabic word.

**auka**, to collapse, subside, fall in, e.g. of a quicksand, roof, covering to a pit.

**awai**, a species of rubber-tree which yields white rubber.

**awaleja**, a prostitute of a low type; (?) a Yoruba word.

**awo**, *yin awo*, to aim, e.g. a gun.

**ayu**, manatee or sirenian (*Manatus senegalensis*).

**azalia**, destiny, fate, doom; cf. *tsauaye*.

**azalumi**, *azalumi yi ke*, he is an extortionate man.

**azara**, wood of the deleb palm, used for roofs, doors, cross-beams &c.; also by some pagan tribes as paving in front of a door instead of the Hausa *debe*.

**azuhur**, early morning preceding *jijifi*, fem.

**azurmuki**, a white intestinal worm in horses.

**baasi**, origin, cause, beginning;  
= *tushe*, *mafari*, *loga*, q. v.

**baba hm**, a small plant with purple flower like a corn-flower and edible leaves.

**babajuje**, a creeping plant with spade-shaped edible leaves and small mauve flower.

**babake**, to turn black; of leather, to be tanned.

**baberbera**, a two-edged sword common in Bornu.

**badai**, a sedge with three-sided stem (? *Cyperus*).

**bad(d)o**, water-lily (*Nymphaea lotus*); *wasar bado*, a children's game in which the white petals are removed and the stalk peeled down to the calyx in strips which are wound round it; when released like a top the flower falls revolving.

**baduka**, leather - worker; better, *baduku* or *buduku*.

**bafulatana**, 1. A plant with edible fruit and a jagged leaf resembling a dandelion's. 2. A small reddish biting ant which infests trees, so called from its colour.

**bag(g)arua**, = *gabarua* by metathesis, the former being

Kano dialect *kanenchi*, the latter Zaria dialect *zarienchi*.

**bag(g)aruan kas(s)a**, a plant about three feet high with a leaf like the *bagarua*, but smaller; it is used medicinally.

**bagwonja**, a kind of brass pot, of which many come from Gwonja, near Ashanti.

**baibaiya**, *yin baibaiya*, to thatch a house, to re-thatch.

**baki**, *dan baki*, a bird.

**bakon dauro**, an eruptive skin disease, so called because it usually appears about the time the *dauro* is ripe; v. *bakwondoro*, H. Dict. p. 18.

**bakontaki**, a kind of trousers.

**bakuru** or **bukuru**, a kind of close-fitting saddle; hence *dan bakuru*, a donkey.

**balas**, a kind of trousers.

**balausara**, a plant with a very small blue flower; cf. *lausuru*.

**balle**, of a bone, to break.

**bambada**, mounted singer; pl. *bambadawa*.

**bambami**, 1. A tree with edible leaves. 2. The thickening half-way up the stem of the *deleb* palm.

**bambamta**, used as an intr. verb, e.g. *ba su bambamta*, there is no difference between them.

**banda**, (?) to grill.

**banga**, 1. A kind of drum; pl. *banga banga*, drums, and so collectively a royal procession. 2. The heap of earth that covers the yam in the dry season; after the first rain a cutting from the root is planted in the adjacent furrow and the earth from the *banga* spread over it; v. *firri*, *maimai*.

**bangai**, ribs; = *awazai*, *haka-rikari*.

**banna**, of the age of cattle, a year; *sa na banna uku*, a three-year-old bull.

**bantare**, *yin bantare*, to wear the loin-cloth loose or ungirded, e.g. as the Gwari pagans are said to do.

**banupia**, a kind of bird.

**bara**, a magic potion, filter.

**barata**, before personal pronouns *barache*, to aim at; *balanta*, *balanche* is also heard; cf. *bartaka*.

**bare**, to divide, e.g. a cloth; hence *mu-bareshi*, 'let us divide it,' the name for a

kind of turban; it is sometimes pronounced by metathesis *barmushi*; v. H. Dict. p. 20 a, and English H. Dict. pp. 37 and 200; intr. form, *ya baru*, it peeled off.

**barkatai**, *abin sayerwa dayawa barkatai za ya saya*, he is going to buy all sorts and kinds of things.

**bashe**, to betray, seduce; a form of *bada*.

**basiru**, a malignant venereal disease.

**basso**, *dodowar basso*, a kind of *dodowa*, snuff-coloured and odorous, which is made from the fruit of the *yakua* tree; v. *dodowa*.

**battu**, converse, dealings, 'truck'; *ba na battun salla* (of an evil spirit), I care naught for prayer.

**bauji**, a girth; = *majayi*.

**bauri**, bitter taste; = *dachi*.

**baya**, *jin baya*, to miss, feel the loss of; *ka ba dokinnan dusa kada ya ji bayan dawu*, give this horse bran lest he miss his corn.

**bayan mareya**, a grass used in thatching.

**baza**, a girdle of fibre (e.g.

- of the *kajinjiri* palm), used in dancing.
- bazana**, a tree with leaves like those of an ash which is used in fences.
- bazauwara**, widow, divorced woman; if left with a family she is called *zarawuya*, 'bring-trouble,' and if undomesticated and giddy, *bazarawa*, because a dancing woman is no better; cf. *zara*, *baza*, *rawa*.
- beje**, = *huri*.
- belbela**, a species of heron that is found with cattle (*Bubulcus lucidus*), often known as the false egret.
- belu**, uvula; = *hakin wuya*.
- bera**, a mouse; pl. *beraraki*.
- berbera**, of animals, to court, woo; from the various sounds made at breeding time.
- berberi**, a native of Bornu; pl. *bernawa*; *berberchi*, the Kanuri language.
- bergo**, a torture suffered by, e.g., prisoners of war, in which the arms were slashed or pounded into pulp and thrown back over the shoulders.
- berikata**, fruit of the *yakua* tree, which is dried and made into *mia*; v. *dorowa*, *yakua*.
- bid(ḍ)a**, *dan bida*, a small iron rod about thirteen inches long, used in pressing cotton from the pod, taking the husk off rice, grinding antimony, &c. on the *magurji* stone; v. *magurji*.
- bidi**, 1. A horse, usually grey, marked in a certain way. 2. A kernel of a ground-nut, the colouring of which resembles that of the *bidi* horse; *maza dengin gujia sai anfasa akansan bidi*, only after the pounding can the *bidi* nut be recognized, i.e. stress of events brings out a man's character.
- bijimi**, *bajimi* or *bishimi*, male, entire; used, like *toro*, in conjunction with *giwa*, *zaki*, &c.; *wuyar bijimi*, a kind of trousers.
- bil(1)e**, a single facial mark or line shorter than *shatanni*.
- binjima** or *bijima*, a kind of shirt like a long *tagua*, with no arms or pockets; cf. *bijimi*.
- birbiri**, 1. A small species



- of bat, sometimes known as *kanen jemagi*. 2. A species of pigeon resembling the *berdo*, but with a red base to the beak, a black patch on the forehead, and brown rump; its droppings resemble a ring.
- birkichi, birkita**, of a path, to split up, bifurcate.
- bisalámi**, a curved one-edged sword worn by Arabs.
- bis(s)a**, *bisa kan foro nan*, in addition to this punishment.
- bôderi**, stink-cat.
- bora**, secondary wife, concubine, as opp. to *môwa*, favourite wife.
- boto**, grass covering to a wall or mud roof to keep off rain.
- bugu**, to be drunk; past particip. *bugage*.
- buhu**, sack of European make, used, e. g., to carry salt.
- buje**, a kind of trousers.
- bukata**, necessities of life, livelihood; *suná wasa achi-kin gari anabasu bukata*, they play in the town and (so) earn a living.
- buke**, helmet of chain-mail.
- bulaka**, hole or crevice in the ground.
- bundum bundum**, an expression descriptive of the noise of a torrent or of the splashing of water; *ni bundum bundum ban iya ba*, I splashed about but could not manage it (i. e. to cross the river).
- bungu**, idiot, imbecile.
- búniya**, husk that encloses an ear of corn (*ido*) until it ripens.
- bunsurundaji**, 'wild he-goat,' a long stringy grass from the root of which a scent is made.
- būnu**, a kind of cloth, = *amagi*; cf. *būnu*, a stalk.
- burdunuwa**, a black inedible locust; a better form than *bardinuwa*, H. Dict. p. 20.
- burga**, 1. To scare, terrify, violently rate; intensive form *burga burga*. 2. A name given to the master of the horse to a chief; = *sarikin dawaki*.
- burima**, a woman's sack; usually made of the leaves of the *tukurua* palm.
- burma**, hole in the ground, pl. *burmomi*; the *b* in this word has the half-smothered *m*-



like sound referred to in H.

Dict. p. 15 a.

**burtu**, a species of ground hornbill (*Bucorvus pyrrhops*).

**burugushe**, *waddanan itatua burugushe duka*, this wood is all in splinters.

**butuntuna**, a blight on corn.

**buzu**, offspring of a negro father and Tuarek mother, orig. a native of the French Sudan.

**chakpi**, better *chapki*, to attach oneself to as partner or dependant; cf. *chappa*, of which it is the verbal form.

**champi**, superstitious fear, panic (usually ignorant or groundless); a verbal form *champache* is found: *na champache abinnan*, I dread such a thing.

**chap**, a descriptive exclamation, 'pounce on.'

**chappa**, *yi chappa*, to attach oneself, settle down, e. g. at a strange town; *ya yi chappa*, he has fixed up the job (colloquial).

**cherki**, better *charki*, Piapiac or Senegal magpie (*Cryptorhina afra*).

**chi**, for varying use of the suffix cf. *dilanchi*, trade, work of a *dilali*; *mutumchi*, position in life; *maguzanchi*, pattern of the facial marks of the Maguzawa; *berberchi*, language of the Beriberis or natives of Bornu; *karyenchi*, brogue, country dialect.

**chi**, *chin abduga*, to pick cotton. The following are the successive stages in the preparation of cotton: *chin abduga*, gathering cotton; *kada*, preliminary cleaning; *gurza*, hand-ginning, i. e. removing the seeds with the *dan bida*; *sutu*, thinning and combing with a *kiauro*, *sili*, or thin stick; *sebi* or *shiba*, carding with the *bakan shiba*, and *makalechia*; *kula*, arranging the cotton round the pin *tsinki*; *kadi*, spinning from the *tsinki* to the spindle; *yin wadari*, twisting the threads into yarn; *saka*, weaving.

**chibirikinkini** (v. H. Dict. p. 30), is not a distinct word but *chibiri kankani*, little balls, with the *a* pronounced as *i* by vowel-sympathy. For similar colloquial synonyms

- gudun daji* = *zawo*, diarrhoea.
- chigoro**, 'kola-eater,' a small brown bird of the finch family, with red feathers round the base of the beak, which are thought to resemble the stained mouth of a man who has been eating kola-nuts.
- chik(k)a**, *ya chika dama mutane*, he worried people beyond endurance; *mai-fada da chikawa*, a terrific fighter.
- chik(k)alkara**, the pulley of the loom on which the heddles work; it is usually made of the hard shell of the dôm palm.
- chik(k)o**, change of money.
- chili**, a small present, e.g. a whiff from a friend's pipe, a sip from his drink; *mai-chili*, *ma-sha-chili*, a 'cadger'.
- chilikowa**, "cadger" from every one, a small species of hornbill (*Lophoceros*).
- chinkai**, edge of a mat bordered with cotton or fibre thread; the fibre is usually of the *tukurua* or *kajinjiri* palms.
- chinoya**, 'weight-lifter,' a small blue kingfisher with red beak (*Ispidina*).
- chitafo**, (v. H. Dict. p. 33), better, *chittan afo*, the *chitta* tree of Afo (a pagan district), from the fruit of which is made a medicine for catarrh; v. *chitta*.
- chitta**, a tree from the fruit of which is made a hot relish used with fish, *fura*, *mia*, *kunu*, *yaji*, &c. There are two varieties of the tree: 1, *na kurimi*, with red fruit; 2, *yaraba*, or *mai-koko*, or *mai-tsaba*. The fruit is shelled and dried before sale.
- chiwon sainye**, among the plants used for this complaint are *dafara* stem, *chedia* leaves, *kubewa*, *kunkenia*, *marike*, *jirri*, and the bark of *durumi*, *gwandan daji*, *gwandan gida*, *bi ni da zugu*, *magaria*, *marin kusu*, and *gaude*.
- chizaki**, 'lion-killer,' a tree with long thorns, white flower and edible leaves which turn from green to pink and then to black.
- chura**, to take a handful, e.g. of earth, cotton, &c.; a con-

- traction of *chibara* ; v. *churi*, id.
- chusa**, or **chushe**, a mash of *dusa*, *shuwaka*, *gwondan daji*, baobab leaves, and ashes, which is rolled into pills and given medicinally to horses.
- chuwo**, a climbing tree with soft edible fruit ; = *chiwo*.
- da**, to possess, own ; *yayan sarikin sokoto su ke da godabawa*, the sons of the king of Sokoto own (i. e. are the feudal chiefs of) the Godabawa. The Godabawa inhabit a district near Sokoto.
- dáfára**, a climbing plant, the wood of which, boiled with *jan kanwa*, is made into a medicine for *chiwon sainya*. The first two syllables are long.
- daga**, *mru ja daga*, let us form line of battle.
- dagachi**, **dugachi**, village headman, chief of an un-walled town.
- dagalo**, indigo that has perished.
- dagara**, = *dauro*, probably its uncontracted form.
- dag(g)a**, to hold up at arm's length, as a load above the head.
- dag(g)a**, armlet worn as a charm above the elbow ; cf. *kumbu*.
- dag(g)ura**, *nadaggura*, wiry, emaciated, a synonym for a leper.
- dagi**, crowbar.
- dai**, **de**, often a mild 'but', = *ma*.
- daia**, thrust, blow, e. g. with a spear.
- daje**, a smart fellow ; fem. *dajia*.
- daka**, a form of *daki* ; *ina daka*, he is at home.
- dakára**, **dakari**, foot-soldier, armed with sword and shield (v. *kunkeri*) or bow and arrows.
- daket**, **dakir**, or **daker**, with difficulty, with effort, with might and main ; *na gudu daker*, I ran at full speed [not, I ran with difficulty].
- dakua**, = *ambola*.
- dainyen chiawa**, 'green grass,' a snake about two and a half feet long of a vivid green colour.
- dala**, a yellow clay made into a dye for women's faces and

for clothes; a hill in Kano, where it abounds, is known by the same name.

**dale**, *yi dale*, to settle, take up abode at; *ina chan dalen bukuru*, he is living over at Bukuru.

**dallak(k)a**, a contraction of *dan laka*, = *gazari*; cf. *laka*, mud, H. Dict.

**dama**, *mutuar yaro ba dama*, a boy's death is a sad thing.

**dambu**, a dish made of *gari*, boiled in a calabash with holes in it.

**danda**, a horse with white markings.

**dandake**, to castrate; cf. *dadaka*, *daka*; *fide* or *fidye* is used in the same sense.

**dandasaki**, a roan horse; = *danda* + *saki*, q. v.

**dandi**, native who has left his own people to serve the Europeans; perhaps an abbreviation of *dan dunia*, wanderer; the word is used as a term of mild reproach or ridicule.

**dan doiya**, a sweet-smelling plant with a red flower (? thyme or mint); there are two kinds, the cultivated

(*dan doiyan gona*), and the wild.

**dangana**, 1. To wait expectantly or patiently. 2. Calmness, *sangfroid*.

**dangia**, (?) a tree.

**dangira**, head of the *ramma* plant; it is said to cause irritation if handled.

**dangwaje**, a synonym for *karua*.

**dangwale**, a long hobbling rope for horses or cattle.

**dangwäre**, lucky person; = *mai-arziki*.

**danka**, in conjunction with *keauta*, *ranche*, to give; *ya danka mini ranche*, he gave me a loan.

**dan katanga**, a kind of cloth.

**danki**, a rough table made of *tukurua* poles laid on six mud pillars (*yarmata*); curtains (*arsaberi*) are spread over it, and on it are placed the wedding presents of the bride's relations to the bride, such as calabashes, spoons, dish-covers, and similar domestic utensils.

**danki**, 1. To grasp, seize hold of. 2. A handful; cf. *dankira*, H. Dict.

**dankō**, rubber ; there are four kinds collected in Northern Nigeria : *dankon genji*, *jan danko*, *dankon awai*, and *dankon alibida*.

**dáro**, basin.

**ḍarrimi**, chamberlain, a court-title e.g. at Kano and Bauchi.

**da(s)shi**, *dashin yar-rani*, vaccination, lit. planting out of small-pox ; cf. *desa*, H. Dict.

**daudau**, a grass found near water and used in thatching.

**ḍauki**, *ḍauki lumfashi*, to hold the breath.

**dauri**, *sania mai-dauri*, a cow with a horn growing downwards.

**dauro**, a species of fish.

**daushe**, old stale kola-nut.

**dawa**, note *dáwa* corn, *dawa* bush, wilderness.

**ḍebe**, **ḍeba**. *awasa su kan ḍeba wukaki da mazare da kayan begua da kibiyyi da kashi*, in the performance (a dance) they ply (i. e. wound themselves with) knives, and spindles, and porcupine quills, and arrows, and bones ; *ḍebe ma doki*

*chiawa*, to give a horse grass ; *ya ḍiba maka keauta*, he will make thee a present ; *suna ḍiba kasa*, they are making and carrying clay (for building).

**def(f)i**, poison ; the list of poisons on p. 42 a, H. Dict., should read *sabon defi* (this is not the name of a specific plant), *gwazan kwado*, *mas-aran giwa*, *kafa faggo*, *rogon daji*, *talaunia*, *kadanyan rafi*, *anakoma tururua*, *kiria*, *basa*, *jato*, *tawasa*, *kaban kura*, *tafashia*, *aia aia*, *turu-ribe*.

**ḍenne**, to press, to fondle ; *anḍenna kunama*, the trigger was pressed ; *anḍenna yarinia*, the girl was caressed.

**dere**, a game in which the ends of several pieces of string or grass, one of which is longer than the others, are exposed in the hand ; the drawer of the longest piece wins. So called because the drawers are 'in the dark'.

**didi**, = *bura* ; the fem. *didia* = *duri*.

**dinga**, with other verbs, expresses repeated action ; cf. *rika*, *dosa*.



**dirgila**, a climbing plant with a sweet-smelling flower.

**dirka**, a children's game in which balls of clay are stuck on quills and held up until they drop off. It is sometimes used as a means of divination.

**dir(r)a**, to leap upon; figuratively, to surpass; *woni malami ya dira woni karatu*, one mallam is more learned than another.

**dodo**, used as a title of respect to a chief; *gidan dodo* is the name given to the 'juju' house in a pagan village.

**dodonia**, mantis.

**dodowa**, a food made as follows:

—The *kalua*, i. e. fruit of the *dorowa* tree, is boiled, mixed with sand, pounded, washed, kept about three days covered up in leaves, and then again pounded, after which it is left to harden and finally cut up into black, sticky, odorous blocks. These blocks are made into soup *mia*. One six inches square will last a man about three weeks. The kind made from *yakua* or *kuka* is less popular.

**doewe**, button.

**dogare**, *dogareshi da gwiwa*, press him down with the knee.

**doiyan daji**, **doiyan bisa**, a climbing plant with sagittate, glabrous leaves like a yam, and small hard edible fruit.

**doka**, 1. Loose woman, so-called from the head-dress (*doka*) usually worn by such. 2. A large tree.

**dokin buntu**, starling.

**dololo**, *karkashi ba shi yauke dololo*, is not the *karkashi* plant very sticky? Cf. *tsololo*.

**domana**, 1. A blight on corn. 2. A bitter soporific draught.

**dosa**, to continue, often used with other verbs; *kada ka beri adosa*, do not stop; go on! *adosa zua rafi wota rana ayi beri*, hurry on to the river; another day there will be a halt, or, 'more haste less speed'.

**duba**, divination.

**dubgi**, ant-eater (?); other forms are *dabgi*, *dapgi*, *dapji*, *dupji*.

**dugwi**, tying a piece of cloth round the toe of a



sleeper and lighting it to awaken him.

**dumá dumá**, a species of goose.

**dumarkada**, 'crocodile's gourd,' a creeping plant, somewhat like a large ivy, with kidney-shaped leaves and white flower; mixed with *gero* husks it is made into a hot liquid, in which patients suffering from *kabba* steam their eyes.

**dundunia**, heel; = *duduge*.

**dunia**, spur-winged goose (*Plectopterus*).

**dunkule, dukule**, used to describe the balls of meal sold in the market.

**duntse**, to hold together, enwrap; e. g. of leaves round a bundle of kola-nuts; cf. *dunde*, H. Dict.

**durugu, durugun kaza**, a small stunted chicken.

**durungu**, wart-hog; cf. *althanzir*.

**duruwa, yin duruwa**, to gird oneself by tying the loin-cloth round the hips; cf. *yin ture, yin kunzugu*.

**etabibi**, man who claims independence of political and

social ties by pretensions to magic powers.

**fa**, a connective particle; *mu fa*, what about us? *ga kur-dinku*, here is your money; *ambamu fa*, oh, we have been given it.

**fache**, to wish for, desire; cf. *fata*, H. Dict.

**faḍ(ḍ)a**, to quarrel; *mai-fad-aichi*, a quarrelsome person.

**fafe** (?), of leaves, to fade; cf. *fofi*, H. Dict.

**fagachi**, a court title.

**fakara**, is Sokoto dialect for *makerua*, francolin.

**fak(k)e, shina fake rua**, he is taking shelter from the rain.

**falasa**, to inform against, accuse.

**faliya, fariya**, a white flat fish as large as a sole.

**faralta, farauta**, to make glad; *faralta ma woni*, to gladden another; *Allah shi faralta ka*, God make thee joyful!

**faranji**, long white wedding garment for a bride.

**farap**, a descriptive exclamation, away with, off with.

**farfara**, a species of grain.

**fargaba**, to fear ; cf. *fulgaba*, *firgaba*.

**fári**, empty boast, exploded statement.

**farika**, used of either sex ; *ba ta da woni farika sai yaronnan*, she has no other lover but this youth.

**fasakworia**, **fasakwori**, 'calabash-breaker,' a tree from whose bark is made a pungent spice ; cf. *fasa*, *kworia*, H. Dict.

**fatala**, woman's head-kerchief, pl. *fatalu* ; cf. *alhuta*, *alfuta*, H. Dict.

**faza**, small throwing-net for catching fish.

**fiachi**, **fiati**, to blow the nose.

**fiade**, to lash, slap, knock against ; cf. *fide*, H. Dict.

**fida hakukua**, 'grass-tearer,' a plant with sharp-headed, cone-shaped seeds, which when expanded in water are used to extract objects from the eye ; cf. *haki*, H. Dict.

**fida kai**, the Mohammedan custom by which every householder at the feast which celebrates the end of Ramazan provides grain to the amount of one measure

(*mudu*) for each man of his house, whether serf, freed-man, or guest ; the grain is distributed among the mallams, beggars (*almajirai*), sick and aged. The Arabic name for the feast is *id ul fitr*, a word which possibly explains the origin of *fida*.

**fidda**, to put off, expel, let go ; *ya fidda zuchia*, courage failed him ; *mun fidda tamani*, we gave up hope ; cf. *tamani*. Perhaps *fidda* here is a contraction of *fittarda* ; cf. *fissai*, H. Dict.

**fiita**, *mu yi fiita ma bature*, let us fan the white man ; cf. *fiiche*, H. Dict.

**firgita**, to frighten ; before the personal pronoun *firgiche*.

**fit(t)a**, to come out, esp. to cross a river by canoe ; *da yao sun ketare ko sun fita*, did they cross on foot or by boat ? Cf. *mai-fito*.

**foto**, *dan foto*, a male dancer, acrobat.

**fuche**, of a wound, to cease from inflammation.

**fuji**, a hole ; *wuri da ba fuji*, a cowry shell without

- a hole through it; cf. *fuda*, H. Dict.
- fuladara, fulandara**, a fez.
- fulako**, 1. Shame, embarrassment. 2. A coin worth one-eighth of a penny; cf. *anini*.
- fura**, to blow; *afura mashi kune*, blow in his ear, i. e. whisper enticingly.
- fura**, meal; pl. *furai*.
- furaki**, general, a military title = *sarikin yaki*.
- furau**, 'blower,' a small brown venomous insect about an inch long, like a scorpion; it lives in a small hole in the ground and spits poison on anything passing over it; the wound, though insignificant to the eye, causes severe inflammation; (?) A species of scorpion.
- furde, hurde**, a bay horse.
- fure**, flower; specially tobacco flower which is made into a tooth-paste; hence *fure* often means tooth-paste.
- furen tsuntsu**, 'bird's flower,' a shrub with a scarlet flower.
- furufuran tsofua**, 'old woman's grey hair,' a grass with a whitish flower.
- gab(b)arua**, Zaria dialect for *bagarua*; a good instance of metathesis.
- gada**, a common dance by women.
- gado**, wild pig (*Potamochoerus*); it is gregarious, in colour brownish red, lives above ground, and does much damage to crops.
- gafia**, a very large rat; it has a bad reputation for thieving.
- gagafa**, a large screaming raptorial bird; probably the Bataleur eagle.
- gagai**, a tree from the roots of which is made an aphrodisiac.
- gagara**, *ko suturannan na gagareshi*, even this splendour is not worthy of me; *gagara tafi* are the words applied to the two notes played by the Emir of Bida's trumpets, meaning that their master is too great a man for the humdrum occupation of travelling.
- gajimare**, 1. Storm-clouds. 2. The spirit of the rainbow which is supposed to hide in the clouds until it emerges

in the form of the rainbow.  
v. p. 94.

**gal(1)a**, a small black harmless bee; it is non-odorous, and fond of drinking human sweat; = *rakua*.

**gam**, a locust about two inches long, with green body and orange wings; it is pounded up to make poison for arrows.

**gam(m)adidi**, a large species of moth with red abdomen, white thorax, black and orange wings with a white spot on each, red head, and black legs and antennae.

**gam(m)atoro**, a large black and red edible caterpillar covered with yellow spikes.

**gami da**, relative to, concerning.

**gam(m)inbanta**, **gaminbante**, two trees grown into one at the base of the stem; derivation, *gama* + *bante*, q.v.

**gamji**, an animal said to have only one horn; (?) rhinoceros.

**gam(m)u**, circular head-pad of cloth or grass worn by carriers.

**gamzo**, champion, hero.

**ganderi**, a reed instrument like a miniature bow, used in thinning and cleaning cotton; cf. *masabi* (which, however, is a colloquial and not a technical synonym for it), *bakan shiba*, *makalechia*, *tsarkia*.

**gangam(m)u**, a yellow powder made from the pounded root of a tree and used to cure affections of the eye.

**gangara**, to descend, e.g. a slope.

**ganjigaga**, a light-coloured kola-nut.

**gara**, addition; often pronounced *gaira*; note pronunciation of *gara*, better, and *gara*, white-ant.

**garaiya**, **guraiya**, **ḡaraiya**, a two-stringed musical instrument with a long oval body, bigger than the *molo*. The word is also used to describe the *molon arna*, an oblong instrument like a zithern, made entirely of reeds and coarse grass. A dance, popular at Bauchi, at which the instrument is played, is known by the same name.

**garara**, to be purblind.

**gardi**, gen. conjuror.

**gari**, *gari ina wolki*, it lightens; *gari yai dufu*, the sky became dark.

**garu**, 1. Wall of a town; cf. *katanga* or *bango*, wall of a house. 2. Plural of *gari*, town, an alternative form.

**gas(s)a**, **ga(s)she**, to roast.

**gas(s)e**, *yin gase*, to announce the intention of doing something without really meaning it; *kada ka yi abinnan*, do not do this thing; *na yi*, I shall do it (now you have interfered); = *baa*.

**gaseya**, a small plant with edible leaves and mauve-white flower. The leaves are cooked in *dambu* and *mia*, or, mixed with *natron*, are used in making poultices. [Leaf simple, petioled (very short petiole), alternate, exstipulate, palmate (three deep divisions), downy, veins branching from top of stem.]

**gaskanta**, *mu che duba ba gaskanta che*, we say divination is not to be trusted.

**gata**, happiness, prosperity; *kyanwa tana yin kukar gata*, the cat is crying for her (lost) happiness; cf. *gatanchi*.

**gatan biri**, a red-haired monkey with a whitish chest and abdomen.

**gaude**, a small tree; the bark is used medicinally (cf. p. 126), the root in an aphrodisiac, and the fruit in a dye for women's faces; cf. *katambiri*.

**gauro**, **gyauro**, crops which have sprouted spontaneously from the previous year's root.

**gautan kaji**, 'hen's tomato,' a species of wild tomato with edible leaves; the fruit is about the size of a pea; from it is made an ointment for affections of the scalp.

**gautan kura**, 'hyena's tomato,' a wild inedible species of tomato with soft prickles on the stem and leaves; the leaves pounded up with the juice of the fruit make a medicine for crawcraw, and the juice cooked is used as a love-philtre by men.

**gaya**, = *tuo da ba mia*, grain porridge without sauce or gravy.

**gazári**, a species of *hanurua* nut, grown e.g. near Abuja; cf. *hanurua*, *dallakka*.

**gekau**, a synonym used in



- songs and proverbs for *timjere*, q. v.
- geran geran**, an imitation of the sound of anything breaking; = *kilin kilin*.
- geron tsuntsu**, 'bird's gero,' a grass, resembling *Pennisetum*.
- gesbi**, a brown active animal about two feet long, resembling a large mole.
- geza**, fringe, e.g. of an umbrella; *gezar masara*, the tuft on the top of a maize cob.
- giazam(m)a**, a broad-leafed grass.
- gid(d)a**, *hankalinsa* (or *kainshi*) *ba shi agida*, he is not 'all there', lit. his wits are not at home.
- gid(d)a biar**, part of the embroidery on the front of a gown; v. p. 80.
- gid(d)a rin(n)a**, part of the embroidery on the front of a gown; v. p. 80.
- gid(d)an tururua**, 'stinging ants' home,' a plant.
- gigiwa**, insolence, insubordination.
- gina**, to build; used only of mud buildings; *su duka gina ne*, they (the huts) are all of mud.
- gindi**, used to describe the centre of a knot.
- gira**, eyebrow; pl. *girgira*.
- girima**, size; pl. *giririma* or *girmama*; *ta yi girima da shi*, she is older (lit. bigger) than he.
- girke**, of a person liable to hysterical seizures (v. p. 102), to train, break in; *ankoyata bori angirketa*, she was taught intercourse with spirits and trained to control their effects. A person not so trained is called *dainye*. Both words are borrowed from the potter.
- goata**, to project beyond; cf. *goche*.
- gobro**, bachelor; *na yi gobron tashi*, I have made an early start; an idiomatic expression derived from the fact that the bachelor, having no wife to attend to the house, must rise early to perform menial duties.
- godayi**, a common thorny tree with fern-like leaves, which is used as described in H. Dict. p. 73 a.
- godogo**, a faked cowry shell used by the dishonest in gambling; it is made by



joining together two very small ones, so that the lips or the back are always exposed.

**gogamasu**, a small plant with a white globular flower; the leaves boiled with the entrails of a cow make a purgative, used e. g. in a cure for craw-craw.

**goge**, the word usually signifies the violin with or without the bow; cf. H. Diet.

**gogo**, the black, tailed baboon, about five feet high; it is gregarious and barks when disturbed; common on the banks of the Benué.

**goiyo**, *goiyo* *masara*, maize cob.

**goji**, = *kabewa*, q.v. The former is Zaria, the latter Kano dialect.

**gomdazaki**, **gondazaki**, **gandazaki**, the morning star; the word probably means big or strong lion; cf. *ganda giwa*, big or strong elephant. The star is also called *kamzaki*, where *kam* is the Kanuri for 'male'; cf. *toron giwa*, bull elephant. In any case the name is intended to be laudatory.

**gonjo**, cheap sale, reduction in price; *anabuga gonjo*, a cheap sale is being announced on the drums.

**gonzama**, a large antelope; (?) great eland.

**goragora**, a grass.

**goro**, bachelor (often pronounced *gauro*); *wasan goro*, the annual chivying of unmarried men.

**goro**, *kola*-nut; there are three common kinds: 1, *atarus*; 2, *labuje*, less bitter and dearer than 1; 3, *ganjigaga*, q.v. An early crop, of a bright red colour and often insect-riddled, sold in Nigeria about November, is called *nata*, and the later crop is called *jankarago*, q.v. The answer *goro* to the remark *albishirinka*, (I have) news for you, means that the bearer of the news will not be unrewarded if he imparts it; a few kolas are the recognized 'tip' for messengers and inferiors generally.

**goshin bauna**, 'elephant's forehead.' 1. A sandal with a triangular piece of leather attached to it to protect the toes, as the base of the horns

protect a buffalo's forehead.

2. A small plant with a yellow flower; the leaves pounded up with those of the *tsuhu* plant (q.v.) are made into a concoction, which if drunk, and the face, hands, and feet bathed in it, renders the scorpion's sting innocuous; chewing ash, however, to clean the teeth nullifies its effects.

**guda**, the shrill ululatory cry made by women at births, marriages, and processions.

**gudaje**, *yayan kalua ina da gudaje*, the fruit (i.e. pods) of the *kalua* tree has got seeds.

**gudegude**, a grass with peduncles branching perpendicularly from the top of the stem; the panicles hang loosely from the peduncles. In the northern parts of Northern Nigeria it is an occasional ingredient of *fura*.

**guduma**, club, knotted stick; pl. *gudumai* or *gudumaiya*.

**gugutu**, horse enema.

**gujia**, a colour in cloth by which, often in combination with other words descriptive

of hue or texture, the latter is described, e.g. *gujia da saki*; cf. *ridi da saki*.

**gulu**, a bird.

**gululu**, the clay ball that is fixed to the spindle to give it balance.

**gululun**, 'hare's spindle-balance,' a plant with a mauve compound flower like a thistle's, which is thought to resemble a *gulu-lu* (v. above); affections of the eyes are treated by steaming them over a concoction of the plant in boiling water.

**gunduru**, a small tree with oyster-shaped edible leaves.

**guniya**, a light-brown horse.

**guntu**, short; *guntun wando*, short knickerbockers; *guntun taba*, stump of a cigarette; *guntu guntun tasunia*, short stories; cf. *kima*.

**gurai**, a small bird.

**gurgusu**, *gurgusun fatake sun shiga gari*, a crowd of merchants has entered the town; *achikin gudajen kalua minene*, what is inside the seeds of the *kalua* tree? *tsaban gurgusu*, just a solid ball.

**guri**, place, used both as

adverb and preposition in the same way as *wuri*; *na taffi gurinn*, I went there.

**gurnani**, to purr.

**guru**, pl. *gurai*, leather thong; they are worn in numbers round the waist by men as protection against disease and accidents of all kinds, and occasionally to cause mischief to an enemy. For the female equivalent v. *jigida*.

**gutsutsurma**, **guzuzurma**, to crumble into pieces, tr.; cf. *guzura*, H. Dict.

**gwamache**, **gwamatsi**, to approach, come near; the present Emir of Kontagora (1911) is nicknamed *gwamache*, not from any locality, but from the saying descriptive of his reputed efforts to appease the terror caused by his military prowess; *gwamache gaba ta kare*, come near, hostilities are finished.

**gwanda**, a kind of cloth of a reddish yellow colour like the pawpaw.

**gwandarakune**, 'pawpaw ears,' a plant with fleshy edible leaves of a yellowish-

pink colour like the pawpaw.

**gwangama**, male banana tree.

**gwargwazan** **hankaki**, 'crows' gwaza,' a wild species of *gwaza* (q. v.) with edible leaves; the tuber is not eaten.

**gwenki**, **gwonki**, roan antelope (*Hippotragus equinus*).

**gyauji**, an animal like a badger which lives in a hole near water; it has a broad hairy body; = *kusun kyauro*.

**had(d)an zare**, intertwined cotton staples, i. e. *wadari*, cotton thread. Note the method of expressing a past particip. when no distinctive form is used.

**hai**, to call 'hai'.

**hajijia**, giddiness, vertigo; not necessarily drunkenness; cf. *jiri*.

**hak(k)a**, so; for substantival use cf. *hakanga*, in this way.

**hakarikari**, 1. Ribs. 2. A disease in the region of the thorax, (?) pneumonia; cf. *awazai*.

**hakimi**, fief-holder, landlord;  
sometimes = *ubangida*.

**hakin wuya**, uvula; cf.  
*belu*.

**halama**, **halami**, sign mark,  
indication, trace; *tabo ya*  
*worike duka ko halami babu*,  
the scar is completely healed,  
not a trace remains of it;  
*ruanbannahalamankakansa*  
*da keau*, the rain this year  
promises a good harvest;  
cf. *halamu*. Hence the use  
of *halama* with the meaning  
of it may be, possibly, per-  
haps.

**hamzari** or **hanzari**, haste;  
so *hamzanta*, *hanzanta*, tr.  
to hasten.

**hankaka**, the black and white  
crow (*Corvus scapulatus*).

**han(n)atakama**, "swagger"-  
preventer, 'a creeping plant  
with prickly seed cap-  
sules.

**hantukuria**, a virulent abscess  
or swelling in the glands,  
more severe than *maruru*;  
cf. *jan bade*.

**hanu**, *hanun rafi*, tributary.

**hanun giwa**, 'elephant's foot,'  
a plant with a thick stalk,  
white flower and indented  
leaves.

**hanurua**, an edible nut grown  
largely in Southern Nigeria;  
it is divided into three, four,  
or six segments, and may be  
distinguished from the more  
valued kola-nut by its  
lighter colour. Its name is  
derived from the fact that it  
is sticky to the touch when  
broken; cf. *dallaka*.

**hanzir**, wart-hog; = *alhanzir*.

**haraji**, **kharaji**, taxes, tri-  
bute, esp. a Mohammedan  
tax on farms and house-  
holders (cf. *kurdin kasa*).  
Previous to the English pro-  
tectorate it conveyed a  
meaning of extra and even  
rapacious taxation as opposed  
to *gandu*, the official tribute  
sanctioned by Koranic law.

**harama**, *dokinnan ka hara-*  
*mashi gaba*, take this horse  
further on; v. H. Dict.

**hario** (*har + yo* or *yan*), in  
negative sentences, yet; *ban*  
*samu hario*, I have not found  
it yet (lit. up to to-day).

**harkia**, a grass resembling  
*acha*, q.v., a favourite food  
of horses.

**hatumi**, or **hatimi**, a seal.

**hauri**. The usual distinction  
between *hauri* and *hakori*

is that the former means ivory in bulk and the latter a single tooth, whether human or animal.

**hawa, hau**, of a spirit, to be possessed by; *wane iska ya hau*, what spirit does he affect? (lit. has he established himself on); *da ta hau bori da gangan ta ke yi*, when a spirit takes her she does it deliberately.

**hawayen zaki**, 'lion's tears,' a species of ground-nut.

**hayi, yin hayi**, to lay grass on a roof; used also substantivally, *hayinsa sabo ne*, the roofing of it is new, or, as we should say in English, it has been re-roofed lately.

**huda**, a furrow.

**huji, yin huji**, to cease work, take a holiday, not necessarily with the idea of refusing work; *kurdinhuji*, (soldiers') deferred pay, formerly paid in bulk on the termination of service.

**hurdi**, a brave man.

**hurman, alhurman**, this should perhaps read *alfarman*, pride; cf. H. Dict. p. 90.

**huzu**, mad, quarrelsome, unmanageable, irresponsible.

**i, ima** (v. H. Dict.) are corrupt forms of *yi, yi ma*, and not separate words.

**ida**, of a woman, to wait before marrying again after repudiation by or death of her husband; in the former case the period is three months; in the latter, according to Koranic law, four months and ten days.

**ido**, ear of corn; *idon tuo*, tit-bit, dainty morsel; *wanka ido*, to wash the eye, an idiomatic expression; cf. of one about to strike another in play, *zan wanka mashi ido*, I am going to wash his eye for him; *sun wanka mani idon silli guda*, they washed my eye of (i. e. took off me) a shilling.

**ihu**, cry, call, e. g. of the *gagafa*; cf. *ufu*.

**ishi**, a kind of fish or eel.

**iya, iyan gari**, a state official. In Zaria the first seven in order of precedence are *sariki, madaki, galadima, wombai, makama, iyan gari, turaki*.

**izufi, izu**, paragraph of the Koran.



- jajamaza**, a creeping grass found near ruins, old rubbish heaps, &c.
- jajebbera**, **jajebberi**, preparation, spec. the day before the *sallan azumi*; *jajebberan surkai*, gifts given to parents-in-law on this day.
- jalala**, cloth worn over the saddle, often embroidered with wire or cotton.
- jama'a**, verbal use of, *sabero su kan jamaa a kaindaki*, mosquitos collect in the roof of a house.
- jan bade**, = *hantukuria*, q. v.
- jan baki**, 'red mouth,' a small bird with a red beak.
- jan barde**, the ruddy-throated sunbird.
- jankarago**, 'red beggar,' a kola-nut of a late crop; cf. *goro, karago*.
- janyaro**, 'red boy,' a grass used in mat-making.
- janzir(r)i**, **janjari**, a *bori* spirit; the word was probably originally *dan zari*, dancer, modified by palatization and vowel and consonantal assimilation.
- jaraba**, curse, doom, penalty; cf. oath on p. 68.
- jefa**, **jifa**, subst., the throwing of the shuttle in weaving.
- jekada**, tax-collector; fem. *jekadia*.
- jemagi**, bat, pl. *jemagu*.
- jera**, to form a line; intr. *sunu jeruwa*, they are forming line.
- jibda**, a bush cat, from the droppings of which scent is made.
- jiche**, to turn over, tr. and intr.
- jigida**, woman's hip-girdle, usually made from the nuts of the *kwakwa* palm strung on a string or leather thong; cf. *guru*.
- jijia**, root of a tree.
- jiki**, *angaisheka da jiki*, your health was inquired after.
- jik(k)o**, a medicine to cure *bori* maniacs, made from the root of a tree boiled in water.
- jimri**, to ward off, protect; *malafanga ta fi jimrin rua*, this hat keeps the rain off better.
- jinako**, **zinako**, **zurnako**, a black, stinging wasp, which builds wax nests; cf. *zan-zaro*.
- jinjimi**, a bird known col-



- loquially as the bastard marabout.
- jinjiri**, infant, pl. *jirajirai*.
- jinka**, thatching; *yin jinka*, to thatch; = *baibaiya*.
- jinkiri**, endurance, resignation to fate.
- jira**, yellow weaver-bird.
- jiri**, **jeri**, giddiness; cf. *hajijia*.
- jirke**, to cease, come to a close; *suna jirkewa*, (of a dance) they are finishing; cf. *jirkita*; = *sauka*, q.v.
- judu**, always.
- juje**, **jauje**, a small drum.
- jula jula**, of cloth, thread-bare, tattered.
- juri**, to wait patiently; a form of *dauri*, q.v.
- kaba**, a disease. 1. *na jiki*, (?) dyspepsia. 2. *na kashi*, rheumatism.
- kabaki**, large basket or hamper to hold food.
- kab(b)a**, the young dôm palm before the stem has grown up.
- kab(b)a**, secondary syphilis; fem. *kabua*, q.v.
- kabe**, to brush; intensitive form *kakabe*, to brush thoroughly tr. and intr.; *sai raba ta kakabe*, (wait) until the dew has risen (lit. has been brushed off).
- kabido**, a mat made of *tukuru* palm, used principally to protect the head from rain.
- kabua**, tertiary syphilis.
- kabura**, whistle made of an antelope's horn.
- kachokacho**, any rattling object, e.g. wooden disks strung on a stick.
- kadabkara**, lesser bustard (onomatopoetic).
- kadada**, a cross ridge in a tilled field joining the longitudinal ridges; cf. *kwiya*.
- kadira**, = *kudira*.
- kaffi**, row of posts supporting a verandah.
- kafi**, before, until; = *kami*.
- kafitto**, a bird snare made of cane and slip-knots of thread; cf. *fitto*.
- kafo**, *enna ruana da shi ni na rike mashi kafo ne*, what have I to do with him? Am I to hold the horn for him? i.e. why should I do his job for him? An allusion to the proverb *woni kan rika kafo woni ya tasa nono*.
- kafura**, = *kafiri*.
- kagara**, a rough chair or

- stretcher of boughs on which a man whom it is desired to honour is borne by his friends.
- kage**, false information, slander.
- kai**, head; *daker ya sami kai*, with difficulty he escaped (lit. saved his head); *en sha kansa*, I will envelop him or cut off his retreat.
- kai**, thou; *da mu yin busa sai ku yi amsa kainku*, when we whistle do ye in return answer.
- kaimin kadangari**, 'lizard's spur,' a plant with prickly seed capsules about an inch long.
- kaje**, reed-buck.
- kajiji**, a tuberous plant from which frankincense for use at burial is made.
- kajinjiri**, a species of palm, resembling the *kwakwa* palm.
- ka̱ka**, *ka̱ka ne ka sani*, how dost thou know? Note use of *ne*.
- kalgo**, a small tree with hard, slightly fragrant leaves and seed-pods; the bark of the roots is used to make a rouge for women's lips.
- kalu**, broth (a Kanuri word); = *mia*.
- kalulua**, 1. A gland, e.g. in the neck, arm-pit, or groin. 2. A swelling in the gland.
- kam barao**, 'thief's head,' a shrub about seven feet high with soft leaves, of which a concoction is made in which the face is steamed.
- ḵambi**, a skin-disease that attacks horses, described as akin to small-pox.
- kamsir**, metal cartridge case used with a flint-lock gun (*maikamsir*).
- kandama**, *yi kandama*, to tie down thatch on to a roof; = *kini*.
- kangarama**, (ʔ)rhinoceros; cf. *kangara*.
- kania**, anus.
- kankana**, an edible plant of the cucumber species.
- ḵanḵara**, 1. Hail. 2. Flint of a gun.
- ḵanḵungab(b)a**, **kunkun-gaba**, part of the embroidery on the front of a tobe; v. p. 80.
- kantalma**, a large basket, larger than *kwando*, usually made of *iwa*.

**ḡara**, *ḡarar bindiga*, report of a gun.

**karafia**, anything that is neither *haram* nor *halal*.

**karago**, beggar, destitute person.

**karambo**, a malignant form of smallpox.

**karamuski**, **karamiski**, a kind of European cloth of varying colour; cf. H. Dict. p. 102 a.

**karamuskin giwa**, 'elephant's karamuski cloth,' a shrub with a red flower; the leaves turn from bright red to green.

**karara**, a climbing plant with compound leaves formed of three cordate leaflets, and red fruit, the juice of which causes severe irritation to the skin.

**karran(n)a**, **kyarrana**, giant cactus.

**karareyo**, a grass brittle when handled; cf. *karya*, to break.

**karbainya**, a thorny shrub.

**ḡardaji**, a thorny plant that grows near water.

**ḡardua**, a goat in milk.

**kare**, to ward off, parry, interpose an obstacle between

oneself and another; *sun kare da shi*, they shrank from him.

**ḡare**, *makaren deffi*, a healer of arrow-wounds, e.g. after a battle.

**ḡare dengi**, 'destroyer of people,' the helmet shrike (*Prionops plumata*), so called because its blood is used in certain poisons.

**karera**, the large intestine; cf. *tumburkuma*.

**kari**, meaning; *anawaka kari kari*, they are singing songs of various meanings.

**ḡar(r)i**, young *deleb* palm before the main trunk has sprung up; cf. *kab(b)a*.

**ḡaria**, a short bushy tree.

**kariegalma**, 'hoe-breaker,' a plant with hard wood stalk and small yellow flower; mixed with the seeds of *tafassa* (q. v.) it is made into an ointment that nullifies the effect of cuts and scratches; hence the name; cf. *kaskaiḡi*.

**karkache**, of a canoe, to alter course, swerve aside.

**karkachi**, 'eat not,' a poisonous plant with narrow leaves and mauve bilabial flower resembling a foxglove.

**ḡarni, ḡasni**, putrefying smell.

**karofi**, dye-pits (collectively).

**karta**, *karta da gudu*, to run very hard.

**kasada**, to trust in God, inquire of God's will, e.g. from a mallam.

**kasanki**, old threadbare cloth, e.g. such as is used in wrapping up the hands or feet in *kuinchi*, q.v.

**kashe**, rank, division, part; *kashe fudu anraba dunia*, the world is divided into four parts.

**kashin awaki**, 'goats' dung,' a small shrub with a rough lanceolate leaf.

**kaskaifi**, 'edge-destroyer'; = *kariegalma*.

**katambiri**, black lines painted obliquely down the faces of women; they are not tribal marks, but purely ornamental. The name is sometimes, like *doka*, applied to the woman so adorned. The dye is made of the fruit of the *kirian rafi* mixed with honey or cane sugar.

**ḡaton kano**, 'strong man of Kano,' a large vigorous tree often planted in lines between compounds.

**ḡauri**, bad odour; cf. *ḡarni*.

**ḡauye**, village; *ḡidan ḡauye*, scattered houses, an expression used to describe the appearance of a blighted maize cob where the grains are few and far between; *ḡauyenchi*, rustic or uneducated dialect.

**ḡawa**, female friend, spec. the friend of a bride, corresponding to the best man, who remains with the bride till the latter is married; v. p. 72.

**kawara**, the throw of the shells in *chacha*.

**ḡawia**, a red earthen powder used to stain women's eyelids and in making ink.

**kawoi**, *ba komi achiki sai abinchi kawoi*, there is nothing inside (the basket) save food only; *iskan kawoi ne*, it is just wind (there is no particular name for it), said in answer to a question as to the name of a certain wind.

**ḡayan raḡumi**, 'camel's thorn,' a shrub with long thorns; = *zazari giwa*.

**kazalaha**, interference in the affairs of another; = *karam-bani*.

**kazan**, if; = *kaddan*.

**keautaye**, to bless, prosper;  
*Allah shi keautayenka*, God  
give you prosperity.

**kekua**, barren piece of ground.

**kenkesheshi**, the light cork-  
like wood of the *ramma*  
tree; cf. *ramma*.

**ker**, *na gudu ker*, I ran hard;  
cf. *daker*.

**ketare**, 1. Of a law, to  
transgress. 2. To skip in  
reading; = *tsal(l)ache*.

**kiamal laini**, rising for mid-  
night prayer.

**kiashi**, *kaza mai-kiashi*, a  
speckled hen, because the  
colour recalls a piece of  
ground covered by a swarm  
of ants.

**kiaswa**, a grass with a soft  
upright flower head which  
turns pink.

**kiaurin gab(b)as**, a metal,  
more valued than tin or  
lead; (?) copper.

**kidda**, to drum; = *kadda*; an  
intensive form of *kadda* is  
found, *kankadda*.

**kiffia**, the large water tortoise  
with flat shell; cf. *kunkuru*,  
small land tortoise with  
convex shell.

**kikiriki**, manis; an edentate  
of the genus *Pholidota*, allied

to the S. American arma-  
dillo.

**kila**, perhaps; an abbreviated  
form of *wotakila*, q.v.

**kilfori**, rhinoceros; cf.  
*Swahili kifarū*; also *kan-  
garama*.

**kima**, smallness; *tukunial  
kima*, a small pot.

**kindi**, a basket made of the  
*kabba* palm, used e.g. as a  
strainer in making *giya*, q.v.

**kini**, tying down thatch on  
a roof; = *kandama*.

**kirari**, small descriptive  
sentences applied to an  
object, whether spoken, sung,  
or beaten rhythmically on a  
drum.

**kiriki**, *sun ji kiriki*, (of  
carriers after a long march  
on sight of destination) they  
are cheering up.

**kirikiri**, open, direct, firm;  
*idonsa kirikiri ne*, he looks  
one straight in the face;  
*kirikiri na aikeshi ya ki*,  
I told him plainly to go and  
he refused.

**kirikiri**, a grass.

**kiringishi**, anything withered  
or shrivelled, as a piece of  
meat or wood; sometimes  
used as a nickname.



**ki(s)shimi**, an epithet applied to an old solitary bull antelope of any species which has left the herd; *maikishimin ido*, a man with one eye. The word may possibly be derived, not from the Arabic *kashama*, but by metathesis from *mikishi*, jealous, the word being first applied to the old deserted bull, and in a later stage of the language to a solitary eye.

**kis(s)im bijimi**, 'bull's fat,' a grass used in thatching.

**ko**, when it expresses a slight doubt in the truth of a statement, can often be translated by 'I think'; the voice need not be raised as in interrogation; *ka nuna mashi nama*, show him the meat; *ya gani ko*, I think he has seen it.

**koda**, often pronounced *kode*, is a compound of *ko* and *dai*, q. v.

**kofsa**, a kind of drum.

**koiya**, a red dye (?ochre) made of clay and used for staining women's faces, especially the eyelids; mixed with natron and salt it is used in making snuff.

**kokia**, a large thorny tree with hard reddish-yellow fruit; the rind is often used as a children's toy.

**koko**, the drink is made from *gero* or *dawa*.

**koko**, a small calabash made from the *kokia* or *duma* tree; pl. *kokuna*.

**kokore**, to drive away vigorously; an intensive form of *kore*.

**kolli**, antimony, is used for painting the eyelids (cf. H. Dict.); = *tozali*.

**koma**, fishing-net; the word is applied both to the long drag-net and the small throwing-net which is hung on two curved sticks; cf. *faza*.

**koshia**, 1. Wooden spoon. 2. Shuttle. 3. A wooden instrument used to press down the tongue when the tonsils are cut out.

**kori**, quiver; a form of *kworia*; cf. H. Dict.

**koto**, bird's crop.

**kozaba**, lie.

**kubaka**, the fold in the waist of the trousers through which runs the trouser cord (*zaria*).



**kube**, to mix; intensive form *kukube*.

**kubewa**, hybiscus, a plant of the mallow order (*Malvaceae*); there are two kinds, *farán kubewa* and *bakan kubewa*; *farán kubewa* is of a lighter green and longer than *bakan kubewa*, which is rough and dark green in colour. The Yoruba synonym *okro* is often used for it.

**kubli**, to lock, tr. and intr.; *shina kulle*, it is locked; *daker na kulli akwati*, with difficulty I locked the box.

**ƙudure**, to lop or break off, e.g. the loose end of a string; cf. *ƙuduru*.

**ƙuduru**. 1. A man maimed, i.e. with his fingers, toes, or ears cut off. 2. Maiming, lopping off; cf. *ƙudure*.

**kuki**, a tree; = *kukuki*, H. Dict.

**kula**, 1. Twisting cotton round a pin before spinning; cf. *chi*. 2. A shrub from the roots of which a hot spice is prepared to season *mia* and *yaji*.

**kulere**, wooden-tipped arrow, such as is used by certain pagan tribes.

**kulikuli**, a ball of pounded ground-nuts from which the oil has been expressed.

**kulufita**, a synonym for the *gauta* plant; = *kul(l)umfitta*, ever-bearing.

**kumbu**, **kumbua**, 1. Long-handled hoe; the first u is short. 2. A leather ring worn as a charm round the wrist.

**kumburar tsuli**, 'swollen tsuli,' a grass.

**kumburia**, swelling, e.g. of the mouth when chewing something; cf. *kumbure*.

**ƙumchi**, squeezed, compressed, and so, narrow; *ƙumchen zuchia*, suppressed indignation, secret resentment; *makunkuchi*, *makunkunchi*, a man full of seething anger.

**kunamanrua**, electric cat-fish.

**kunda**, 1. A blunt-headed arrow which maims by shock and not by poison. 2. A charm placed on a stick or in the soil to guard crops from thieves; cf. *kwanda*.

**ƙundu**, bird's gizzard.

**kune**, *ka sa kune ka ji*, do thou pay attention and listen; v. H. Dict. p. 134 a.

**kunkichi**, a small black weevil that devours threshed corn; the name is derived from the saying attributed to it=*en ku ki chi mu chi maku*, if you will not eat it we will eat it for you.

**kunkuki**, = *kuki*.

**kunkuru**, the curved wooden board to which the unwoven thread of the warp is fastened in weaving; it is thought to resemble the curved shell of the small tortoise; cf. *kififia*.

**kunshe**, often pron. *kuinshi*, the wrapping up of the arms or feet for the purpose of staining them with henna; *ayi masa kuinshi*, put henna on him; cf. *lal(l)e*, *kunsa*.

**kunun dorowa**, 'dorowa broth,' a species of bird.

**kunya**, ridge of soil; pl. *kun-yoyi*.

**kura**, *wasan kura*, an unappreciated joke.

**kuratandu**, leather tube for holding antimony; = *tandun tozali*.

**kurenga**, trailing rope-plant of the rubber species, liana.

**kurfi**, an empty case or hole; pl. *kurfu*; the word is

applied to an empty cartridge-case.

**kuria**, a red vegetable stain for the teeth.

**kurkura**, to gargle, rinse the mouth.

**kursa**, big; *kursan goro*, a large kola-nut; pl. *kursa kursa*.

**kurum**, silence, *sang-froid*, quietness.

**kuruma**, *kuruman wuri*, a cowry without a hole in it, like a deaf or stopped-up ear; such are used in massaging the face.

**kurungu**, species of cat-fish (*Siluridae*) about three feet in length, with large broad head, eight fins (three of them dorsal), and six feelers round the mouth.

**kus(s)a**, near; an elided form of the superlative is used, *kurkusa* for *kusa kusa*.

**kushekusheya**, *kushekushe*, itching sore.

**kusun kyauro**, = *gyariji*.

**kusurua**, *badai ina da kus-uruan uku*, the (stalk of the) *badai* grass has three corners or projecting angles. This word is not used to describe, e. g., a corner of a room.

**kutuma**, = *bura*.

**kutunku**, *kutunkun bauna*, great bull buffalo; the epithet denotes great size and the masculine gender.

**kuyanga**, female slave; pl. also *kuyangi*.

**kwabe**, to stop, check, smother; *kwabe linzami*, use your bit, jog the horse's mouth; *ya kwabe magananshi*, he stopped his mouth; usually pronounced *kwobe*.

**kwadandem(m)i**, a house with mud walls and roof; air circulates through a hole in the top, which is closed by a circular grass shutter (*boto*) attached to a pole.

**kwadon halshi**, uvula.

**kwadon hanu**, biceps; *kwadon chinya*, thigh muscle; *kwadon kofa*, lock of a door.

**kwagiri**, a long pliant creeper used to make walking-sticks and to fasten down thatch on a roof.

**kwakwata**, a kind of white tobe.

**kwalo**, **kwalu**, 1. Nut, seed-capsule, e.g. of the water-lily, which is edible

and is also used to cure *bakon dauro*, q. v.; *kwalon goriba*, nut of the dôm palm.

2. adj. Big, fine; *kwaluar kaza*, a plump chicken.

**kwamsa**, **kwansa**, **kwausa**, mucus from the eyes.

**kwana**, *a wane kwanaki za mu tashi*, when shall we start? *kwanaki ya tafi*, he left a long time ago.

**kwanso**, *kwanson abduga*, cotton pod.

**kwantatoi**, sand-grouse = *suwaka*, *ladin rogo*; cf. *kwanta*, to lie.

**kwara**, *kwaran lemu*, pip of a lime.

**kwarda**, *mai-kwarda*, one with a bent arm; cf. *laushi*.

**kwardodo**, 'driver away of the evil spirit,' large mosque swallow (*Hirundo senegalensis*).

**kwari**, strength; *yan akwian-nan sai su yi kwari sua tsosa nono*, as soon as these kids are strong they will suck; cf. *karifi*.

**kwarkwaro**, the sliding wooden cylinder which works longitudinally in the shuttle and round which the weft passes; *hanjin kwar-*

- kwaro*, the thin wooden pin on which it revolves.
- kwaro**, moth; pl. *kwari*; used generally for grubs, e. g. in fruit.
- kwaruru**, a species of ground-nut.
- kwashe**, part of the embroidery on the front of a tobe; v. p. 80.
- kwata**, to speak inaccurately or with an accent.
- kwauri**, shin; a vocalized form of *kobri*, q. v.
- kwiwa**, a shrub of two varieties, *bakan kwiwa* and *farán kwiwa*; the former has a pink flower; its leaves are used in *kunshe*, q. v., and in making temporary shelters; in the latter the underside of the leaf is greyish white.
- kwokwofa**, **kwokwopa**, to trot; = *kilisa*.
- kwoliba**, the prison at Zungeru is known as *gidan kwoliba* from the broken glass on the top of the walls.
- kwonderiya**, a thorny tree from which fish-hooks are made.
- kwongo**, the slightly curved head-tray on which the women of certain pagan tribes carry their loads.
- kwonkwombishi**, a small black stinging ant often found on the trunks of trees.
- kworia**, calabash, pl. *kori*; *kworiar guga*, the calabash used as a bucket in hand-irrigation.
- kworokworo**, swelling of the glands.
- kwungura**, **kwangura**, this shield is born by the high in rank (*yan sariki*), while the *kutufani*, q. v., is carried by the rank and file.
- kyafa**, **kyapa**, to dry before a fire, toast, e. g. to preserve meat, not to cook it.
- laanta**, to curse; v. *laane*.
- labi**, a small or newly made path.
- labo labo**, softly, loosely; cf. *lako lako*.
- ladin kogi**, 'Ladi of the river,' crocodile bird.
- ladin rogo**, 'Ladi of the cassava,' sand-grouse; cf. *kwantatoi*, *suwaka*.
- lak(k)a**, potsherd, broken piece of a calabash; = *mara*.
- lako lako**, softly, gently; *adaureshi lako lako*, tie it

- up loosely; *ayaba lako lako yi ke*, the banana is soft (i. e. from over-ripeness); cf. *sako sako*.
- lalaba**, to cozen, flatter, wheedle.
- lal(1)e**, the henna plant (*Lawsonia alba*).
- lal(1)e**, *en lale kana so ka zamna da shi ka zamna kirum*, if thou must needs wish to live with him do so (but don't associate with him more than is necessary).
- lami**, *lami lafia*, very good health; *lau*, in expression *lafia lau*, may be a contraction from *lami*; cf. H. Dict. p. xxviii.
- landi**, a 'rolling stone,' adventurer, wanderer.
- langa langa**, slender, dapper, fine limbed.
- laushi**, *mai-laushi*, a man with a bent arm (H. Dict.); cf. *lauje*, *mai-lauje*, a man with an arm bent like a sickle; cf. *mai-kwarda*.
- lausuru**, a plant with edible seeds (*algaru*) and leaf like a turnip's; there are two varieties, the larger with red seeds, the smaller with black.
- laya**, charm; pl. *lawaye*; *tumkia mai-lawaye*, a sheep with two wattles hanging from the lower jaw.
- lelcya**, to rub or stroke with the hands. A children's game in which a piece of stick is buried in a heap of sand, and the sand gradually scraped away, is called by this name; cf. *rereya*, *rairia*.
- lema**, 1. Umbrella. 2. A kind of tobe.
- liki**, *likaken wuri*, a blocked-up cowry shell, i. e. with the hole at the back filled up.
- lili**, wing feather.
- limanchi**, office or practice of a *limam*.
- linzamin riga**, part of the embroidery on the front of a gown; v. p. 80.
- lugude**, the action of two or three women pounding in a mortar, often accompanied by a drum.
- lungu**, any narrow or dark place or passage, as a corner in the fence, a blocked pathway; = *sako*.
- lutsu**, immorality between men.
- ma**, often a mild 'but'; *haderi ina zua*, a storm is coming;



- da ma na fadi*, I told you so.
- mache**, *yar mache*, a young woman; *war mache*, a grown-up woman.
- machia**, **michia**, 1. pl. of *mai-chi*, glutton. 2. Place by the wayside where food is sold.
- machitsundum**, 'splash-maker,' African belted kingfisher (*Ceryle rudis*).
- maḍachi**, a tree with bitter fruit.
- madaji**, plain edge of a mat; for an ornamented edge cf. *chinkai*.
- maḍaki**, *madakin kasua*, assistant to the *sarikin kasua*. It is the exact equivalent of 'lieutenant' in the original sense of the word, and often means 'wife', as opposed to *mai-gida*, husband.
- madigo**, immorality between women.
- madobia**, a tree from which spindles are made; the fruit is rarely eaten.
- madundumi**, a large diving bird which sees better by night than by day and feeds on fish.
- magiro**, pl. *magirgira*; those who paint their eyebrows and pretend to be possessed when they are not are so described.
- magori**, a plant with small white flowers clustered in a ball.
- magudanchi**, **mugudanchi**, gen. male slave.
- maguje**, runaway, e. g. from a master.
- mahaifa**, placenta.
- mai-dalili**, a kind of cloth.
- mai-fitto**, ferryman.
- mai-kamsir**, flint-lock gun; cf. *kamsir*.
- maina**, a species of large antelope, (?) great eland; the word is used as a title of respect.
- mai-roko**, pl. *maroka*.
- mai-sanda a chi goriba**, 'man with the stick eat the dūm palm fruit,' a kind of cloth.
- majajaiwa**, sling; cf. *maju-jawa*.
- maji**, a shortened form of *magaji*; the *taiki* of the *majin* (*mijin*) *dadi* of Jemaa was, *magajin mahama maki lala*.
- majiga**, a red dye made from



- the pounded wood of a tree and used in staining the body; it is sold in moulds, and is very popular among the Nupes.
- makalechia**, a thin stick made from a corn-stalk and used in thinning cotton with the *bakan shiba*, q. v.
- makama**, the official so titled corresponds to the chief of police; cf. *kama*.
- makamche**, to go blind, intr.
- makami**, *sunka yi masu makami*, they engaged them in fight.
- makani**, platform from which guardians of crops drive away birds and monkeys; deriv. *ma-kas-ni*; cf. *kas*, *kashe*.
- makarfo**, a tree with two varieties; one, which has a white wood, is cut up and soaked in *bam* to increase its potency; the other, which has a dark wood, is poisonous.
- makariachi**, liar, or *makariata*.
- makero**, **makekero**, large sores on the body.
- maki**, to lodge, get fixed in (intr.), e.g. a stick in a tree; cf. *rungume*.
- makodi**, pl. *makodai*.
- makokofo**, green woodpecker; cf. *kofa*.
- makuba**, empty seed-pod, e.g. of the *doriwa* tree.
- makukubi**, a black and white bird.
- makurma**, a species of antelope, (?) the red-flanked *duiker*; cf. *kurimi*.
- malaka**, *malaka bawa*, to own a slave.
- malala**, to fill up, spread over, tr.; *suma malala dunia*, they overrun the world.
- malmala**, a dish or helping of *tuo* which has been shaken up, lightly baked and left to solidify.
- malmo**, **marmo**, a red-wooded tree that grows near or in water; *magiji*, q.v., is made from it.
- malmon biri**, 'monkey's malmo,' a tree with a white flower and small purple fruit like a damson.
- mamábi**, anxiety, fear.
- mamayi**, *yin mamayi*, to wonder; cf. *yi mamaki*.
- mana**, to press, cling to, tr. and intr.; *kainka ka mana*

- shi da bango*, press your head against the wall; *ina manawa da shi*, it is pressing against it.
- mandua, mundua**, bracelet; pl. *mandaye, mundaye*.
- mangare**, to kick backwards with the heel as in boxing.
- mantawa**, a parasitic plant with fern-like leaves and green pendent fruit, which is sold as a love-charm at about one penny each; if found on the *kainwa* tree the charm is specially effective.
- mara**, to rattle; *ka ji kachokacho ina mara*, dost thou hear the *kachokacho* rattling?
- maran lebo**, the *pelele* or lip-disk worn embedded in the lip or lips by certain pagan tribes.
- mare**, used to describe the hand-over-hand stroke in swimming.
- marfia**, a small round cap worn, e.g., by men of Bornu and Kano.
- marin kusu**, 'mouse's irons,' a thorny plant like spinach, used medicinally.
- mariri, marili**, oryx.
- masa, juyen masa**, 'turning over the cake,' the expression used to describe the action of pulling up on a horizontal pole and turning over legs foremost between the arms.
- masabi**, the colloquial synonym for *ganderi* or *bakan shiba*, q.v.
- masala, ga masalar bauta**, concerning slavery.
- masarmama**, 1. Gall-bladder. 2. Gall.
- mas(s)aran machiji**, 'snake's maize,' a plant with a red and yellow flower somewhat resembling a tiger-lily.
- mas(s)asara**, a chill whether accompanied by fever or not.
- mas(s)e**, to press; *amasesu*, push the attack home.
- masefi, masefin saka**, the comb used in weaving.
- mashako**, cold in the head, = *masasarar majina*, as opposed to *masasarar jiki*, fever.
- mashayi**, drinker, toper; pl. *mashaya*; cf. *sha*.
- mashi, mashin jirigi**, pronged stick used for tethering canoes.
- mashin zomo**, 'hare's spear,' a species of fern with the leaves arranged alternately on the stem.

**mashig(g)i**, gen. passage, way.  
**mashirare**, the small mosque swallow.

**masu**, dragon-fly (? a Fulah word) ; cf. *mashi*.

**masuna**, = *chiwon sainye*.

**mataki**, pl. *matakai*, the two sticks used as pedals for the feet in working the loom.

**mauro**, poor slave, serf, drudge.

**maza**, **mazai**, men, pl. of *miji*.

**meke**, the black and white fishing vulture (*Gypohierax angolensis*).

**mele**, a light-coloured rash on the body, (?) measles.

**mijin goji**, 'goji's husband,' a small tree with a white flower and round green seed; cuttings of it are planted with *goji*, q.v., to increase the latter's fertility.

**mijiria**, **minjiria**, a large thorny tree with red wood and red flower; it is used both internally and externally as a medicine for *shaw-ora*, q.v.

**mingio**, = *basiru*.

**misila**, large needle or bodkin used in fastening down thatch ; cf. *silia*.

**môda**, 1. A gourd from which scoops and spoons are made.  
 2. A spoon or scoop made from it.

**môwa**, favourite wife.

**mubugu**, **mubugi**, **mabugu**, a professional cloth-hammerer.

**muburmi**, a small calabash ; cf. *burma*.

**mud' annabi**, the cup or measure with which the contributions of *fida kai*, q.v., are made ; so called because the custom was initiated by the Prophet.

**muhib(b)a**, love.

**mukami**, power, jurisdiction, authority ; = *hakumi* by metathesis.

**mulufi**, starling.

**numberi**, part of the embroidery on the front of a gown ; v. p. 80.

**mumuki**, lower jaw-bone ; pl. *mukamike*.

**mungun dawa**, **mugun dawa**, 'evil thing of the bush,' the wart-hog ; cf. *durungu*, *alhanzir*.

**murdage**, to wring, twist ; *mai-murdagen baki mai-karkachechen hanchi*, the man with the twisted

- mouth and bent nose ; cf. *murde*.
- murde**, intensitive form *mur-murde*, to twist hard.
- murjia**, to melt, intr. ; cf. *murje*, *murda*.
- murmula**, **mulmula**, to rub, massage.
- muruchi**, **murichi**, *kwalon giginianan za ya yi muruchia*, the nut of this deleb palm is going to sprout.
- musa**, *dan musa*, a name given to a snake spitting like a cat.
- mutumchi**, position, rank, character ; *sariki ya fishe shi ya chi mutumchinsa*, the king deposed him and deprived him of his position in life.
- nakiya**, = *nakuji*, q. v.
- nan**. Note indefinite use of *ena yi ke*, where is he ? *achikin gari yi ke ko anan ne*, he is in the town or somewhere ; *ko ranannan ka samu*, perhaps thou wilt find it one day.
- nanaf(f)a**, **nanaf(a)**, **nanaf(a)**, a plant with white flower and small black seeds, red inside ; the stalk and flower resemble white lavender ; a purgative is made from it.
- na(s)she**, **nasa**, to put, place ; *zan nashe a lefena*, I will put in my basket.
- nata**, a kola-nut of an early and often inferior crop.
- nata**, when emphasis is required the separable possessive pronouns occasionally precede the noun ; *na kira-ta ba ta kula ba ta yi nata abu*, I called her but she did not heed and went on with her own affairs.
- nati**, dark blue thread, darker than *shudi* but not so dark as *baki*.
- nema**, *Dan nema*, generally used jocularly or ironically ; cf. 'you beauty !'
- nishi**, esp. the exclamation as the cowries are thrown in *chacha*.
- nonon kurichia**, 'dove's milk,' a creeping plant with pink fleshy stalk and pink flower ; so called from its white milky sap.
- nus(s)he**, *yin nus(s)he*, to strike forward (with the fist) ; cf. *nuta*, H. Dict.
- pal(l)e**, one thickness of cloth,

i. e. in a gown ; for the opposite v. *rib(b)i*.

**pasakori**, cf. *fasakworja*.

**pa(s)she**, *pashe da gudu*, to run very hard.

**patama pir pir**, a descriptive nickname for a small brown bird of the chat family.

**pelua**, a brass ornamental appendage to a bridle, covering the front of a horse's head.

**perpezi**, a small plant with green berries like asparagus ; it is used in a medicine for rheumatism.

**piauka**, = *basiru*, *mingio*.

**pom**, descriptive exclamation, bang !

**pupuḱa**, dying struggles, an intensive form of *fuka*, q. v.

**rabe**, **rabke**, to crouch, slink ; cf. *rabji*.

**rafas(s)a**, a plant which grows close to the ground with a yellow flower and small leaves which are made into a vermicide.

**rai**, *ina da son rainsa*, I have a liking for him.

**raidore**, a plant, = *rairai*.

**rairai**, a shrub with woolly

lanceolate leaves from which a medicine for earache is made ; it is thornless ; cf. *raidore*.

**raka**, *arakashi dede*, pass it on correctly (of a message from mouth to mouth).

**rakia**, *na kai maka rakia*, I will bear thee company.

**rukua**, a small non-stinging, non-odorous bee ; = *gal(l)a*.

**raḱumi**, *zamar rakumi*, an expression used to describe the sitting posture in which the body rests on the inside of the thighs with the feet splayed outwards.

**raḱumin wuya**, larynx ; cf. *makogoro*.

**rama**, to recompense ; *sai en rama*, you wait a bit ! The word can convey either a friendly or an unfriendly meaning. *rama* or *ramua*, purchase or ransom money, e. g. of a bride.

**rapke**, to crouch, hide behind ; cf. *rafaki*.

**rara**, (?) the hamerkop ; a large black bird with white breast and red feathers under the tail ; it eats locusts.

**reshe**, a branch ; pl. *rassa*.



- reto**, to hang down, intr. ; *ya-ya suna reto*, the fruit hangs down.
- rib(b)e**, double thickness in cloth ; cf. *pal(l)e*.
- ridimi**, *ridimin abu*, a big thing ; pl. *ridi ridi*.
- rigima**, = *rikiche*.
- rik(k)o**, stake in gambling ; *sun yi rikon raha*, they made their stake boastfully.
- rimi**, used to describe the position of standing on the head.
- rina**, a black stinging wasp which builds wax nests.
- roba**, a coral-red substance of which imported European armlets are made.
- rua**, *ba rua*, to irrigate ; *suna yi ba ruan albasa*, they are irrigating the onions.
- ruga**, a bush encampment such as the Fulani inhabit ; = *un-gwan daji*.
- rukuruku**, a plural noun, big ; cf. *mainya mainya*, *ridi ridi*.
- rumana**, sugar-cane.
- rumuya**, a tough slender grass used in rope-making.
- rungume**, to be fixed in, intr., e. g. of a stick in a tree.
- rura**, a small tree from the leaves of which a red dye is made.
- rusa**, to destroy ; also heard, *rize* ; cf. *rushi*, of which an alternate form is *roshi*.
- saa**, *Allah ya ba ka saa*, God give thee a favourable opportunity ; *malamin nan ya san dabarar yaki ka tam-bayeshi ka samu saa za ka tafi yaki*, the mallam is an expert in matters of war ; inquire of him and learn the favourable time to go to battle.
- saati**, often means collectively, foot-soldiers, and so, expedition, raid.
- sab(b)a**, **sabe**, tr. and intr. *za ka sabe min hanu*, wilt thou pull the skin off my arm ? *kaffa ya saba*, my foot is chafed.
- sába**, to invoke, swear by ; *na saba alkuran*, I swear on the Koran ; cf. *yin rantsua*, *chi laya*.
- sabada**, 1. *na doriwa*, pod of the locust tree. 2. *na riga*, double thickness of cloth, e. g. in a tobe ; so called from the likeness to



the two sides of the pod ; cf. *rib(b)e*.

**sabani**, a plant with a long, narrow leaf; so called because the leaf will not tear straight across, but only obliquely along the veins; one man, challenged, fails to tear it straight and is reviled by the other, which leads to a quarrel.

**sabche**, **sauche**, **sabta**, to make smooth or level; *ka sabta masu fada*, stop their quarrelling; *sabtu*, *sautu*, to become smooth.

**sabe**, **saba**, to project, e.g. of a single man in a line; past particip. *sababe*.

**sabe**, **sabo**, to revile, e.g. when a man persists in vice in spite of warning.

**săbi**, the exclamation that accompanies the throw of the shells in *chacha*; cf. *nishi*.

**sabili**, *sabili da shi*, for his sake.

**sabuni**, **sabulo**, soap.

**săbura**, distinct from *arsaberi*, the leaves are green; cf. *sabara*, *saburra*, H. Dict.

**şadaka**, **sadaki**, *kurdin sadaki*, the sum paid by a

bridegroom to the parents of the bride.

**saiko**, *mai-saiko*, the bald man; cf. *sanko*, H. Dict.

**săka**, *mahama saka dadi*, mahama causer of happiness; cf. *sa*.

**sakainya**, potsherd, broken piece of a calabash; cf. *mara*, *lak(k)a*.

**sakia**, spec. in medical sense, lancing.

**săko**, a blocked or narrow place, e.g. in a path; cf. *lungu*.

**săko săko**, = *lako lako*.

**sal(l)ache**, **salake**, to skip over, e.g. words in reading; cf. *tsal(l)i*.

**salama**, *na salama*, I leave it, i.e. I will not buy on the terms offered; *ku salama*, take your leave.

**sanadi**, cause, spec. of something tragic or sinister.

**sanche**, *kada doki ya yi sanche*, do not let the horse slip.

**sandalu**, a white *hanurua* nut.

**sangache**, reaped corn, e.g. before it has been removed from the field.

**sangaiya**, a rough grass shelter.

**sangarnia**, unthreshed corn as opposed to *tsaban dawa*, threshed corn; cf. *tsaba*.

**sansari**, a slender unjointed cane used for making arrows, *molon arna*, &c.

**sara**, to salute, followed by *ma* when governing personal pronouns.

**sarari**, *gari yai sarari*, the sky is clear.

**sarkafe**, *ya sarkafe achikin terko*, he is caught in a trap.

**sarmadawa**, common large cowry shells, such as are used as coinage, as opposed to the smaller ones used in gambling.

**sasaka**, intensive form of *saka*, q. v.; *sasakan itache*, stripped bark of a tree; = *bawo*.

**sasasara**, = *tsatsara*.

**sau**, *kada ya bi saunsa na da*, let him not go back on his own tracks.

**sauki**, *iska ta yi sauki*, the wind has gone down; *Allah ya sauka*, God mend it!, a common form of deprecation or remonstrance.

**sauki**, *malamin nan ya sauki alkuran kaman so fudu ina da fiko*, this mallam has read

through (? copied out) the Koran about four times; he is a worthy man.

**sautu**, news, message; cf. *sako*.

**sawage**, to bury a man alive up to the neck.

**sawaila**, the long-barrelled Arab gun.

**seb(b)i**, the snap of the fingers against the hand after the cowries are thrown in *chacha*.

**selbi**, a brown slender bird like a small crane with a small tuft on the head; it eats snakes, (?) *Dryotriorchis*.

**sele**, clitoris.

**shaani**, secret affection or wish; *ina shaani da ita*, he secretly loves her; *sun shaani junansu*, they have a hidden affection for each other.

**sha jini**, 'blood-drinker,' a small plant the heart-shaped leaves of which are boiled in water to cure headache; cf. *surache*.

**sha nik(k)a sha ni**, 'pound me and drink me,' a medicinal plant.

**shajibi**, a kind of tobe.

**shak(k)e**, *rua ya shaki mutum anan*, it is out of a

man's depth here, lit. the water engulfs a man.

**shakira**, anus.

**shali**, fear; cf. *shayi*.

**shamaki**, a title given to the master of the house; cf. *burga*.

**shamo**, **shamuwa**, (?) a species of stork.

**sharaba**, part of the embroidery on a gown; v. p. 80.

**sharúnduwa**, a large species of lizard; = *kulba*.

**shata**, open-work cloth.

**shawagi**, to go furtively or circuitously, e. g. of a man wishing to enter a house unobserved or a hawk before swooping to kill.

**shawora**, a disease of the eye in which it becomes yellow and filmy.

**shaya**, a kind of shirt.

**shayi**, fear; cf. *shali*.

**sheka**, *sheka iska*, to snort.

**shetara**, a line of writing or print.

**shib(b)a**, *yi shiba*, to thin out cotton before spinning; cf. *sabbi*.

**shigifa**, a square mud house; cf. *soro* (Sokoto dialect).

**shinge**, the white ant in the winged stage; they are

caught by lighting a fire in the middle of the ant-heap, which except for the entrance hole is completely covered with palm-leaves; the insects are attracted by the light, caught and eaten.

**siasa**, rest; also reduction in price, abatement; cf. *ron-gomi*.

**sili**, the smooth upper end of a guinea-corn stalk.

**sisita**, a species of finch with grey-blue plumage and red tail.

**sololua**, a kind of fish.

**sosai**, *na ji sosai*, I understand perfectly; *dere ya yi sosai*, the night was very dark.

**soso**, a plant of the convolvulus family whose fibrous pod is used in scrubbing; the loofah of commerce is a nearly related species; often pronounced *zozo*.

**sulhu**, **sulfu**, agreement, reconciliation after a quarrel; cf. *sulha*.

**suli**, **sulia**, = *shakira*.

**sulum**, gingerly, stealthily (colloquial).

**sumanjia**, branch. Also heard, *sumangia*, *sumagia*.

**sumbule**, to slip, e. g. a knot.

**suna**, *anasuna agidan audu*, they are giving a name (to a child) at the house of Audu.

**surache**, *yin surache*, to hold the head over a vessel of boiling liquid in which medicinal herbs have been steeped.

**surfani**, spot or patch on an animal's skin or on cloth ; *mai-surfani*, a kind of trousers ; cf. *sofani*.

**surki**, father-in-law ; pl. *surkai*, parents-in-law.

**sutu**, *yin sutu*, to pull out cotton and clean it ; cf. *chin abduga*.

**suwa**, to shout, cry out ; cf. *tsuwa*.

**suwaka**, sand-grouse ; cf. *ladin rogo, kwantatoi*.

**ta**, *rakuminnan nawa ka saya*, how much didst thou pay for this camel ? *dari uku*, three hundred ; *hubba dari uku*, what ! three hundred ? *dari uku ta kurdi de*, I mean three hundred thousand (cowries).

**tabaibai**, short hobbling-rope.

**tabaruku**, a synonym for Allah.

**tabat**, always, for ever.

**taberma**, mat ; pl. *tabermi*.

**taberman zomo**, 'hare's mat,' a plant with four fleshy leaves which lie flat on the ground and a yellow flower in the middle of them ; the leaves are rubbed on the feet to cure *kushekushe*.

**tabu**, to be lunatic ; past particip. *tababe*.

**tafariki**, a broad road.

**tafassa, tafessa**, a small plant with obovate slightly odorous leaves which are used in *mia* ; the seeds mixed with *kaskai* make a preventive medicine against cuts and scratches.

**tagula**, a charm against sickness and death worn by *yan wabi* (v. p. 82), and consisting of a continuous string worn round the neck and waist which passes through metal rings ; it is discarded when the wearer grows up.

**takaichi**, spec. chagrin, disappointed rage.

**takala**, the round pole of the loom on which the woven cloth is wound. It is revolved by a handle (*mutuki*),

- fixed into one end of it, and secured by two peg-ropes (*ja-baya*), one on either side of the weaver.
- takasara**, grass covering appendage worn by certain pagan tribes.
- takura**, of clothes, to shrink.
- talafi**, step-parent.
- talala**, *yin talala*, to tie up with a long rope so as to allow great freedom of movement, e. g. a goat or a horse.
- tale**, a kind of small gourd drum, used e. g. in hunting.
- tamani**, to think, be of opinion, expect, hope; *a tamanina*, as far as I know; cf. *tamaha*, *tsamani*.
- tamba**, mixed with *maddi*, is made into a drink.
- tambari**, part of the embroidery on a gown.
- tamôgashi**, a two-edged sword brought from the East; cf. *tagomas*, *tanga*.
- tanderu**, oven; one kind consists of about six hemispherical compartments and is used for baking *masa*.
- tandewa**, **tanda**, to lick the fingers.
- tangori**, a large wooden pin used in winding the thread on the *kwarkwaro* which is then fixed in the shuttle; the operation is called *taria*.
- tanka**, to join issue in conversation, to argue; cf. *gerdama*.
- tantala**, *tantala da gudu*, to run very hard; cf. *sheka*.
- tara**, *ina tara da ita*, he is living with her; *wane ya taro shi da doki*, let so-and-so go to meet him with a horse; *kar ka tar mini hainya*, do not block my path.
- tara**, to question, complain of, cavil at; *ina da taran abinchi*, he is dainty over his food.
- taria**, an operation preliminary to weaving; cf. *tangori*.
- tarwada**, also known as *sarikin kifi*.
- tasinia**, a small thorny plant with irregularly indented leaves.
- tatengi**, *dan tatengi*, pet, favourite.
- taushe**, *mia* made of *yakua* and onions.
- taushe**, spec. to massage; *taushe rami*, to block up a hole; past particip. of *tausa* is *tausashe* or *tosashe*; *gian-duma tausashia*, a water-



gourd with the mouth closed.

In the expression *rua ya tausa*, the water is boiling, *tausa* is a contraction of *tafassa*.

**taushi**, softness, *da taushi*, soft; cf. *laushi*, *tausa*.

**taya**, used transitively, e.g. *nawa nawa su ke*, how much are they each? *aa ban tayasu ba*, I have not inquired their price.

**tika**, thump, e.g. with the fist.

**tik(k)e**, fibre or grass rope; cf. *tsaiwa*.

**tir(r)a**, a leather charm similar to but larger than *laya*.

**tona**, to stir, e.g. a liquid.

**toto**, **totua**, *totuar masara*, husk of a maize cob.

**tozali**, *tumkia mai-tozali*, a sheep with rust-coloured markings on the ears and round the eyes.

**tsafi**, spec. the bundle of rags or other material which is placed on sticks in the fields as a charm against thieves.\*

**tsaido**, a creeping edible plant with thorny leaves; often pronounced *tsidau*.

**tsaka**, like the *kutu* and

*goguwari*, the bite of this lizard is said to cause leprosy; it is brown, with black markings, and about two inches and a half long.

**tsak(k)akari**, the hut in a compound, often unwalled, which is reserved for grinding corn and similar domestic work.

**tsama**, a small red, white and black edible caterpillar; cf. *tsamia*.

**tsami**, *jiki ya yi tsami*, my body feels sore (i.e. after a beating).

**tsare**, (?) monitor.

**tsaria**, the hole in an earthen bed in which the fire is laid to warm it.

**tsarkia**, the thong tied round the neck of a grazing horse.

**tsauni**, **dauni**, large hill.

**tsauaye**, = *tausaye*.

**tsauri**, 'strong,' a coarse grass used in making *zana* mats.

**tsawa**, = *tsaiwa*.

**tsegumi**, deceit, treachery.

**tsek(k)i**, **tsaki**, **seki**, **saki**, the coarser flower which is separated from the finer when a specially dainty dish is to be prepared.

**tsiayi**, *tsiayin ramma*, peel-



ings from the stem of the  
*ramma* plant.

**tsifa**, treading water.

**tsila**, white intestinal thread-  
worm, sometimes described  
as *farinkumolo*, white vomit.

**tsinki**, *tsinke da gudu*, to run  
very hard; cf. *sheka tantala*;  
*kunu ya tsinke*, the broth  
has unset or liquefied; = *ya*  
*rasa yawuki*.

**tsintsiya**, 1. A grass from  
which brooms are made.

2. A broom; *tsintsiyar*  
*hanu*, wrist; = *wuyar hanu*.

**tsiri**, a small piece of meat  
such as is sold in the market  
impaled on a stick, pl.  
*tsirare*.

**tsiriri**, fine, slender, thin, e. g.  
of a stick, thread, wall.

**tsiriya**, the West African love-  
bird (*Agapornis pullaria*).

**tsiwa**, *kwanan tsiwa*, the  
night preceding consum-  
mation of marriage, during  
which the bride and her  
friends are allowed special  
license; v. p. 72.

**tsokane**, cf. *soka*, to pierce.

**tsuhu**, a plant with white  
flower and greyleaves which,  
mixed with those of the *gos-*  
*hin bauna*, make a preven-

tive wash and drink against  
the sting of the scorpion.

**tsura**, **tsula**, dung.

**tsut**, **tsulut**, a descriptive  
exclamation, splash!

**tsutsa**, **tsusa**, maggot, e. g.  
such as infests putrescent  
meat.

**tu**, **udu**, is often used to express  
Africa as opposed to the  
white man's country, which  
is supposed to be, in com-  
parison, a beautiful and  
fertile plain, or it may refer  
to the lower level of the sea  
whence he disembarks.

**tuge**, **tuje**, to pluck, pull out,  
e. g. a plant from the soil;  
intensitive form *tutuge*; cf.  
*tumpake*.

**tuji**, 1. A bird (*Scopus um-*  
*bretta*); the large bustard  
is sometimes given the same  
name. 2. A tough grass.

**tuka**, to mash, mince; *sanja*  
*tana tuke*, the cow is chew-  
ing the cud (pronounced  
*tukke*).

**tukuna**, *yausha zaayi baban*  
*salla*, when will the great  
festival be held? *tukunan-*  
*shi*, presently.

**tula**, **tuki**, a children's game,  
in which a stone is wrapped

- in cloth, thrown in the air, and scrambled for; so called because whoever seizes the stone is entitled to push or strike the thrower; cf. *tuka*.
- tulu**, a small cowry shell with a hole in the back, used in gambling; so called from its resemblance to a miniature pot; pl. also *tuhuna*.
- tumbin jaki**, 'donkey's stomach,' a grass.
- tumfafia**, the greyish-green leaves are used to wrap the hands or feet in *kunshe*, q.v. It is distinct from *bambana*.
- tumia**, an ingredient of snuff to give it pungency.
- tumpake**, to pluck, pull out; cf. *tuge*.
- tumuku**, an edible tuber resembling *risga*.
- tuna**, *ina tunane*, I am thinking, throwing my mind back; intensitive form *tun-tuna*.
- tūnga**, outlying hamlet, compound outside a town; cf. *ungwa*.
- tuntu**, tassel, tuft, e.g. on the edge of a mat, or the top of the sheath which encloses a maize cob.
- ture**, *sukan yi haka kada kasa ya ture*, they do so (i. e. lay lines of stones on the face of a cultivated hill) to prevent the earth slipping down; *turo*, to push towards one; *ture*, also, to secure a loin-cloth by pushing it between the legs; cf. *kun-zugu*.
- turuba**, spec. a small side path that runs parallel to the main one and re-unites with it.
- tururushi**, the period of four days between the beginning of the marriage ceremony and its consummation, during which bride and bridegroom live apart with friends of their own sex.
- tusan jaki**, 'donkey's wind,' a plant with yellow flower and a yellow seed-pod enclosed in a sheath the inner side of which is sticky.
- tushe**, *tushe magana*, to discuss a subject fully.
- tushi**, *tushia*, root of a tree or of crops; also figuratively, meaning, origin.
- tutture**, stump of a tree (Zaria); cf. *kututura* (Kano).

**ufu, uhu**, scream; cf. *ihu*.

**ulu**, wool.

**uss**, the usual exclamation in driving sheep or goats.

**uwa**, *uwaryaki*, the commander in a battle.

**wabi**, *dan wabi*, a child whose brothers and sisters have died in early infancy.

**wad(d)a**, a tree with spatulate leaves, dark green on the upper side and light green on the under, which grow opposite one another at regular intervals from the stem.

**wai**, an expression of pain, grief, disgust, or surprise.

**waish**, descriptive exclamation, 'my goodness!' cf. *wai*.

**wake**, *ta chi wake*, she has eaten beans, colloquialism for *tana da jiki*, *ta yi kumbure*.

**walkin tsofo**, 'old man's loin-wrap,' a plant with thick purple stalk; the leaves are used in a hot fermentation for fever.

**wanche**, is feminine of *wane* so-and-so, = *wa + che*.

**wanzani**, **wanzami**, barber, pl. *wanzamai*; for similar

variation cf. *linzani*, *linzami*.

**warwari**, tr. to shake out, unfold, e. g. a cloth; *sun warwatsu*, they are dispersed.

**was****a**, play, game, joke, pl. *was***a** *was***a**, tricks, buffoonery.

**washe**, to ruin, drain financially; cf. *was***a**.

**waya**, *ya buga waya*, he struck the wire, i. e. telegraphed; the word has no connexion with *wayo*.

**wazinu**, muezzin, caller to prayer; cf. *ladan*, *wazi*.

**wo**, this word is occasionally used for *yi*, to do. A local use.

**woni**, *beri ina da woni*, wait, I have something else to say.

**wotika**, letter; also *wosichi*, pl. *wosiku*.

**wujiji**, cf. *adashi*.

**wulakanta**, **wulakanche**, to punish.

**wur**, *bakki wur*, very black; cf. *zur*.

**wuri**, sky: *dom wuri ba baki na che rua ba ya tsaya*, it was because the sky was not overcast that I said the rain would not continue.

**wuria**, drain; cf. *raria*.

**wushefe**, concealed pit, trap.

**wuta wuta**, 'flames,' a plant with long narrow leaves and mauve flower the colour of which gives its name.

**wutan gainye**, 'leaf on fire,' a broad light-green caterpillar with hair tufts of the same colour along the body except two which are blue; the hairs cause irritation if rubbed against the skin.

**wutsiar bera**, 'mouse's tail,' a grass used in thatching.

**wutsiar kadangari**, 'lizard's tail,' a plant with small white flowers growing close together in the form of an upright spike and lanceolate leaves, from which, when boiled with *jan kanwa*, a purgative medicine is made.

**wuya**, *dokin wuya*, a form of pickaback played by children.

**wuyar rakumi**, 'camel's neck,' a kind of cloth.

**yaburbura**, a kind of bat; the teeth and ears are not prominent as in the *jemagi*.

**yade**, to mix.

**yafche**, to beckon.

**yafe**, to release, e. g. a prisoner.

**yakua**, a tree the fruit of which (*berikata*) is used to make (1) one kind of *dodowa*, (2) a medicine for *kabba*; *dodowa* made from *yakua* is often called simply *yakua*.

**yakuar fatake**, 'merchants' *yakua*, a tree with an orange-coloured berry-shaped flower resembling *berberus*; the leaves are used in *mia*.

**yāma**, a coarse grass used in *zana* mats. Distinguish pronunciation of *yāmma*, evening.

**yambururu**, a species of convolvulus with mauve flower and edible leaves.

**yanchi**, **yanta**, to free a slave.

**yan daidai**, a kind of cloth.

**yanga**, *mai-yanga*, a smart, well-dressed man.

**yanhutu**, a soft hairy grass; (?) cf. *futa*.

**yanke**, false evidence.

**yantso**, a grass used in thatching.

**yanzu**, used substantivally; *ba su so yanzunga* they do not want it at present.

**yare**, dialect, language; *ba su da woni yare sai hausa*, they have no language of their own, they speak only Hausa.

**yarjiki**, a kind of tobe.

**yarmandi**, a potion which brings good luck in gambling; the hands and mouth are washed in it, and the shells held momentarily in either before being thrown.

**yaro-ba-ki-wuya**, the revolving cage on which the spun yarn is wound before weaving.

**yar-rani**, 'the dry season sickness,' small-pox; cf. *agana*.

**yasa biar**, 'five fingers,' a plant the leaves of which, pounded up with gunpowder, are rubbed on the body to render it impervious to wounds from the *sawaila*, q. v.

**yauki**, stickiness; *hanurua yauki gareshi*, the *hanurua* nut is sticky; *mai-yauki*, adhesive.

**yaute**, standard-winged night-jar (*Macrodipteryx macrodipterus*).

**yekua**, *yin yekua*, to make a proclamation; cf. *shela*.

**yenkai**, 'cutting' i.e. water with the arms, the word used to describe the action of swimming on the stomach.

**yeskan kurdi**, shell-money, as opposed to merchandise.

**za**, *za ayi biu*, lit. it will be made double, i.e. the labour, or trouble.

**zabibi**, a bulbous plant with a yellow flower from which a dye for thread is made.

**zabur**, the circular inner compartment with a domed roof peculiar to the huts of certain pagan tribes.

**zage, zaga**, to go round, pass by, tr. and intr.; *haderi ina zagawa chan*, the storm is going round over there; *zaga dutsi*, to avoid a stone; intensive form, *na zazaga kasannan*, I have been up and down this country.

**zägi**, an attendant on a chief who usually walks in front on foot with a red blanket and sword, and helps when his master dismounts; pl. *zagagi*, and note its pronunciation as opposed to *zagagi*, a stork, where an *i*-sound is heard in the second syllable.



- zak(k)anku**, a medicinal wood-ash.
- zaki banza**, 'sham lion,' a small plant with spade-shaped edible leaves and a flower resembling a mignonne.
- zalumchi**, spec. extortion.
- zama da masoyi**, 'living with a friend,' a kind of native cloth.
- zamba**, harm, wrong, mischief; the word can refer to any offence.
- zambu**, a Nupe dish; onions are not essential.
- zangur**, the home of familiar spirits.
- zani**, small-pox; cf. *zanzana*, *agana*.
- zanzaro**, the black and yellow mason wasp; it builds mud nests, lives on spiders, caterpillars, and similar insects, and does not sting.
- zarau**, tall, pl. *zara zara*.
- zari, zara, zaria**, fit, seizure, spec. in a dance; cf. song, *sabon sariki ya hanna ganzara ganzara mu yi ganzare mu je*, the new king forbids the watching of the spirit-dancing, but we do it, we go to it.
- zauda**, *zauda ka ba ni wuri*, move and make room for me.
- zaure**, *kurdiin zaure*, the fee paid by a bridegroom to the officiating mallam, *malamin mai-damren aure*; the assistant mallams receive another fee called *kurdiin addua*.
- zauwarchi**, widowhood; cf. *zauwara*.
- zawo**, diarrhoea; *maganin zawo*, medicine that cures it.
- zazari giwa**, 'elephant hastener'; cf. *kayan rakumi*.
- zina**, submissiveness, respect, dutifulness.
- ziragudunia**, somersault.
- zo galagandi**, acacia.
- zuba**, *zuba ma dokinnan chiawa*, give this horse grass; *na zuba maka ido*, I rely on you.
- zub(b)e**, tribal marks on the face, consisting of several short fine cuts close together.
- zugu**, *chi ni da zugu* or *bi ni da zugu*, a poisonous plant.
- zuke**, to slip from, escape from, evade; cf. *gobeche*.
- zuleidu**, the long-tailed weaver-bird (*Vidua principalis*); known as *sarikin tsuntsaye* because other



birds follow its call and fly round it.

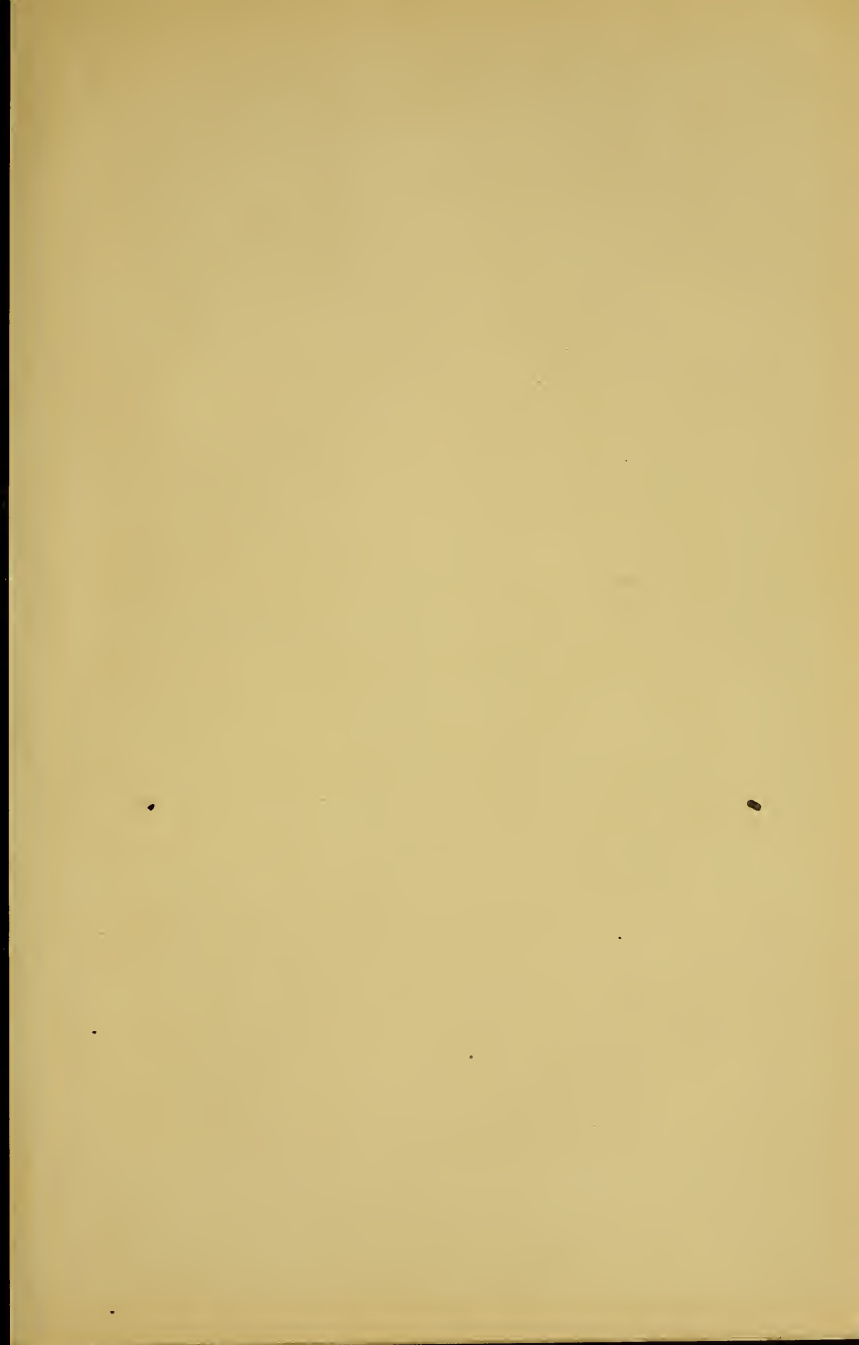
**zunguru**, a long gourd of the class *Lagenaria*, in which the hand and arm are encased during the operation of *kunshe*; it is also made into a musical instrument played — usually by women — by drumming one end against the inside of the thigh while the disengaged hand alternately

opens and closes the upper end.

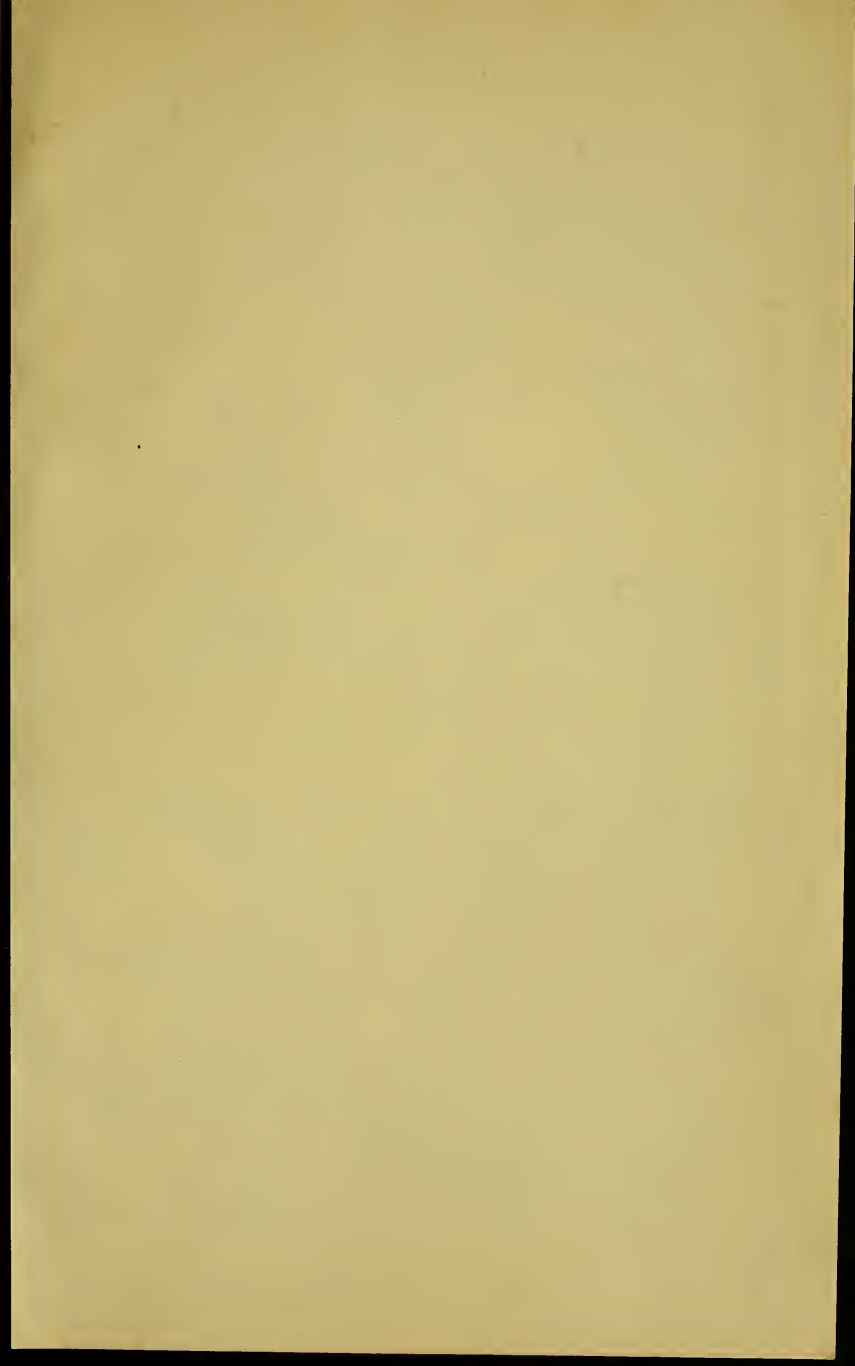
**zunzuna**, a tree from the bark of which rope is made; the leaf is petioled, round and crenate.

**zura**, to arrange in line; *azura duatsu nan a zare*, thread these beads; hence *zuria*, figuratively, lineage; *zura da gudu*, to run very hard.













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